

The Illustrated

# LONDON NEWS

JUNE 1983 £1.10

Rupert Pennant-Rea

**THE MERCHANT BANKERS**

James Hancock

**AUSTRALIA'S WETLANDS**

Alexander MacLeod

**PETER WALKER AND THE FARMERS**

Andrew Moncur

**LONDON BUSKERS**

The Counties:

**STANLEY BARON'S SURREY**

## THE CORONATION AND AFTER





There are whiskies  
There are malts  
And there's  
Glenfiddich

# The Illustrated LONDON NEWS

Number 7019 Volume 271 June 1983



Thirty years of the Queen's reign.

THE ILLUSTRATED  
LONDON NEWS

## Editor

James Bishop  
Deputy Editor  
Roger Berthoud  
Production Editor  
Margaret Davies  
Deputy Production Editor  
Philippa Rickard

Features Editor  
Ursula Robertshaw

Art Editor  
Peter Laws

Art Assistant  
Jo Plent

Sub Editor  
Joanna Willcox

Archaeology Editor  
Ann Birchall  
Travel Editor  
David Tennant

Circulation Manager  
Richard Pitkin

Production Manager  
John Webster

Advertisement Manager  
Robin Levey

Display Manager  
Sam Everton

© 1983 The Illustrated London News & Sketch Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. ISSN number: 0019-2422

Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to:

Subscription Department, 23-29 Emerald Street, London WC1N 3QJ. Telephone 01-404 5531.

UK news trade agents: S. M. Distribution Ltd, 16/18 Trinity Gardens, London SW9 8DX.

USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA; and Expeditors of the Printed Word Ltd, 527 Madison Avenue, New York, NY 10022, USA. Second class postage paid in New York, NY.



The street entertainers of London.



America's latest space success.

## The Coronation and after

47

A pictorial record of Coronation Day and the 30 years that have followed. Cover photograph by Constantine/Camera Press.

## Encounters

20

Roger Berthoud meets the heads of the Dartington Hall trust, school and college.

## Six museums short-listed for the 1983 Museum of the Year award

22

## A wet in waiting

25

Alexander MacLeod interviews Peter Walker, Minister of Agriculture, Fisheries and Food, and looks at his position as a leading Cabinet wet.

## The merchant bankers

29

Rupert Pennant-Rea examines a vigorous, resilient branch of City life.

## Men at work in space

34

Photographs of the five-day mission of America's second space shuttle.

## A talent to amuse

37

Alan Hamilton profiles Gavin Ewart, a master of comic verse.

## The counties: Surrey

39

Stanley Baron continues our series on British counties with his personal view of Surrey.

## Antipodean tour

57

The Prince and Princess of Wales in New Zealand.

## The life of the busker

63

Andrew Moncur explores the world of London's street entertainers.

## The wildlife of the wetlands outback

70

James Hancock looks at the wildlife of Australia's Northern Territory.

## Life with Ben Nicholson

73

Roger Berthoud talks to Felicitas Vogler, third wife of the painter Ben Nicholson, about their years together in Switzerland.

### Comment

11

### For the record

12

### Window on the world

13

### Our notebook by Sir Arthur Bryant

19

### 100 years ago

19

### London's bridges by Edna Lumb 17: Chiswick Bridge

33

### For collectors: Sculptor of mysteries by Ursula Robertshaw

67

### Archaeology: Coastal stronghold in northern Greece by Alexander Cambitoglou

68

### The Grosvenor House Antiques Fair

76

### Travel: The glories of Gleneagles by David Tennant

80

### Money: John Gaselee on insurance policy bonuses

81

### The sky at night: Half-way to space by Patrick Moore

82

### Motoring: Winning turbo-diesel by Stuart Marshall

82

### Gardening: Pinks of perfection by Nancy-Mary Goodall

83

### Books: Reviews by Robert Blake, Sally Emerson and others

84

### Chess: John Nunn on breaking new ground

86

### Wine: Peta Fordham on three Italian reds

86

### Bridge: Jack Marx on a narrow squeak

87

## BRIEFING

Everything you need to know about entertainment and events in and around London: Calendar of the month's highlights (88), Theatre (90), Cinema (92), Sport (94), Television (94), Classical Music (95), Popular Music (96), London Miscellany (97), Art (98), Museums (100), Opera (101), Ballet (102), Hotels (103), Restaurants (104), Out of Town (106).

Elm House, 10-16 Elm Street, London WC1X 0BP. Telephone 01-278 2345

# Gascoigne-Pees

Over 30 Estate Offices covering London & the South of England



A delightful 2nd floor flat in this prestigious purpose built block overlooking Burton Court. The flat is in excellent decorative order, double recep, 2 beds, fitted kit, bathroom, sep WC, CHW/CH, lift, porter, 93 years. £110,000. 01-730 8762.



**WENTWORTH, SURREY** Exclusive peaceful position near Golf Course. Elegant house of superb quality and character, drive approach. Cloaks, 2 reception rooms, fitted kit/breakfast room, 4 beds, bathroom, 2 shower rooms, full gas c.h. gge, about 1 acre. Region £190,000. 01-730 8762.



**THE MANSIONS, OLD BROMPTON ROAD, SW5** a superb 4th floor flat o/l private gardens, imaginatively modernised to provide lge recep, dining room with kitchen area, 2 double beds, sep cloaks, shower room, ind gas c.h., lift, low outgoings. 97 years. £67,500. 581 8166.

## FURNISHED RENTALS

**CHELSEA, SW3** super flat o/l square gardens (and with use of), reception room, 2 beds, k & b. Avail now for long let £250 pw.

**SOUTH KENSINGTON, SW7** brand new 2 double bed flat, reception room, study, k & b. Avail. now for long company let £200 pw.

**CHELSEA, SW3** convenient 2 bed flat with reception, k & b. Avail now for long let £120 pw.

**CHELSEA, SW3** lovely 2 bed flat, reception room, k & b, patio. Avail now for long let £120 pw.

**KENSINGTON, W8** super 1st floor 2 bed flat. 2 reception rooms, k & 2 bath. Avail now for 6 months £200 pw.

**BELGRAVIA, SW1** exceptional house with 5 beds, 3 bath, 2/3 reception rooms, k & utility, paved garden. Avail now long company let.

69 Walton Street, SW3  
01-581 8166

69 Walton St, SW3  
01-581 8166



A Black Horse  
Agency

54/6 Lower Sloane St, SW1  
01-730 8762

# Cluttons

## WINNINGTON ROAD, HAMPSTEAD N2

A MAGNIFICENT RESIDENCE IN ABSOLUTELY SUPERB CONDITION  
SET IN ITS OWN GROUNDS



3 fine Reception Rooms, exceptionally equipped Kitchen/Breakfast Room, 2 Cloakrooms, 5 Bedrooms, 3 Bathrooms, Shower Room. Huge 65ft (20m) Playroom covering second floor, easily adaptable to additional Bedrooms and Bathrooms.

Newly built Swimming Pool Complex with 8m x 6m Pool, Entertaining Area, Sauna, Changing Room.

Wooded Gardens and Lawns. Double Garage.

All completely equipped to the highest Standard.

Substantial Price required for the  
**FREEHOLD**

Details from Sole Agents

---

74 Grosvenor Street London W1X 9DD Telephone 01-491 2768

AND WESTMINSTER EDINBURGH BATH WELLS CANTERBURY HARROGATE OXFORD ARUNDEL KENSINGTON CHELSEA MIDDLE EAST



THE MERCEDES-BENZ S-CLASS

You're travelling at 100 feet per second. It's raining.

You're late. And it's dark.

You're comfortable, certainly. The seats are good.

They're anatomically designed to keep you alert and firmly in command.

Inside the car, all is calm. You can hear yourself think.

In spite of adverse conditions, you feel in control, free of stress. Relaxed.

But how safe are you in reality? How sure can you be that your car won't let you down? Is the suspension

and steering communicating the road surface and the road conditions to you?

Is your feeling of well-being the result of reality?

Or of illusion.

Suddenly, something scurries across the road ahead of you. You catch it in your headlights and you brake hard, even before you have time to think.

The car responds immediately.

The speed drops instantly. Without complaint.

The power steering remains positive and responsive.

In the Mercedes-Benz S-Class,  
are you in the lap of luxury or the  
hands of science?

You have time to check your mirror.

Without a moment's panic, the potential crisis is averted. And your heart hasn't missed a beat.

You're in a Mercedes-Benz S Class.

Engineered right down to the smallest detail, it gives a driving confidence that comes from complete control. Not from illusion.

Born of the most advanced technology, it is a precision driving instrument.

It is not just safer and stronger than its predecessors.

it is lighter and more aerodynamic as well.

It is a luxurious car, but the luxury hasn't been added on as an afterthought; it's the natural requisite of true

and uncompromised quality.

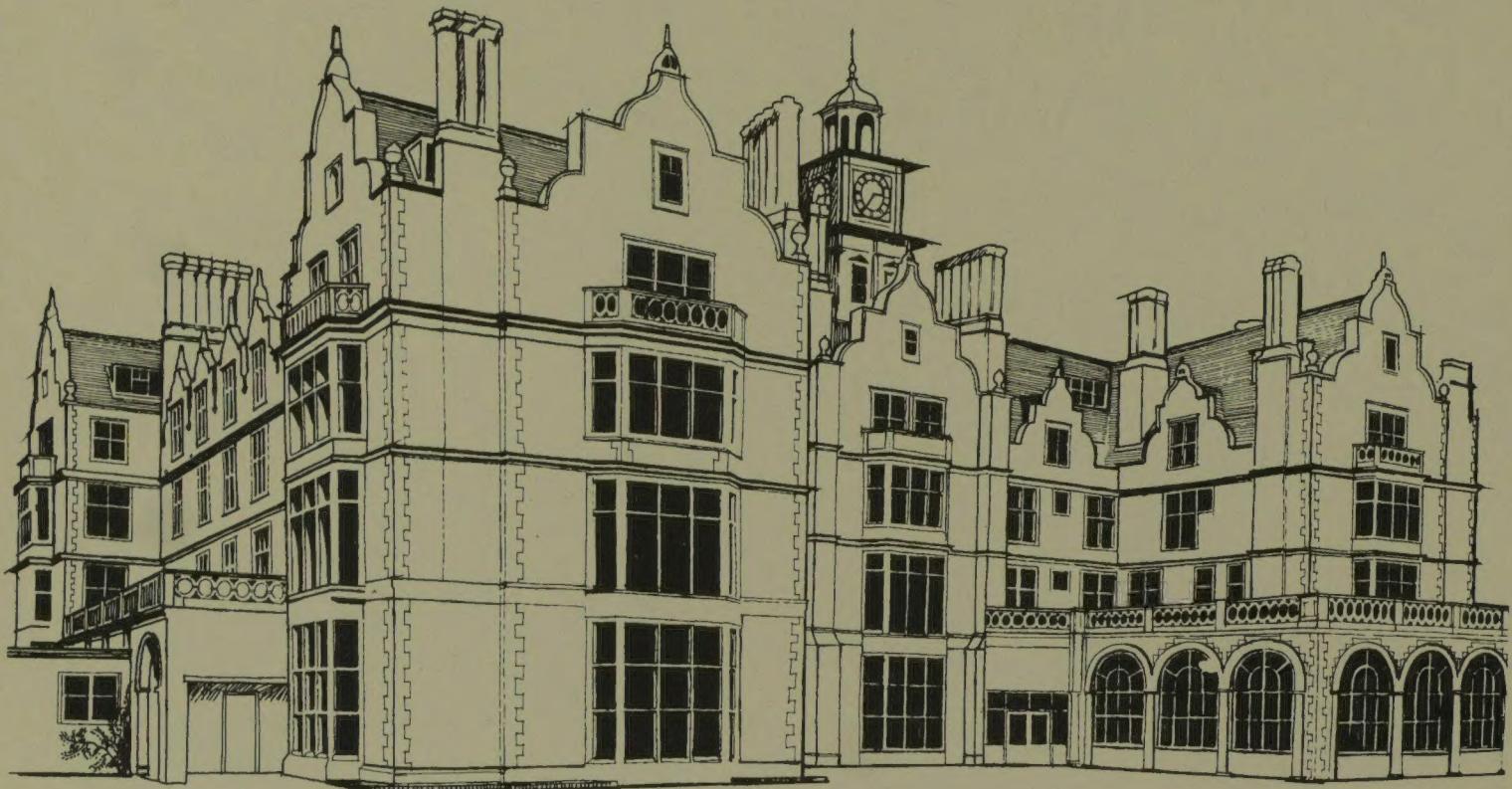
You're in a Mercedes-Benz S Class. The most prestigious Mercedes-Benz saloon. The pinnacle of Mercedes-Benz engineering.

You're in the lap of luxury. And in the hands of science.

Engineered like no other car in the world.



# Outstanding Headquarters



## Harvest House

FELIXSTOWE, SUFFOLK.

An outstanding Office Building  
with panoramic sea views set in its  
own grounds of approximately 3 acres.

Suitable for a variety of uses  
subject to planning

80,000 sq. ft. Approx.  
FREEHOLD FOR SALE

*Extensive amenities include:*  
Covered and open parking for 135 cars  
Extensive catering and dining facilities  
Full conference and banqueting facilities  
Attractive landscaping with walled rose garden  
Two squash courts

**FULLER  
PEISER**  
Chartered Surveyors

18, Bolton Street  
Mayfair  
London W1Y 7PA  
**01-499 8931**  
Head Office London EC1

100 YEARS OF EXPERIENCE 1883-1983

**SALE BY AUCTION  
OF THE PROFESSOR HAUT COLLECTION OF  
HISTORICAL RAILWAY DOCUMENTS**

*Wednesday 22 June at  
11 am and 2 pm*



Over the past forty years Professor Haut has formed one of the most important collections of Railway documents, books and publications. The collection encompasses a vast range including Ralph Allen's 'Railway in Bath, Priory Park, 1752, Baader's 'Prinzipien der Fortschaffenden Mechanik 1821', F A von Gerstner's 'The Linz - Budweis Railway' (6 vols) 1824/29 and Palmer's 'Transport on a New Principle' (1822), describing a mono-rail system.

**This, one of the most important collections of Railway material to have appeared at auction for many years, will be offered in 600 lots.**

**Viewing:**

**Saturday 18 June 9 am - 12 noon Monday 20 June 9 am - 4.30pm**

**Tuesday 21 June 9 am - 4.30pm**

**No viewing on Morning of Sale**

**Illustrated Catalogue: £4.50 by post**

**Enquiries: James Smith Ext 351**

7 Blenheim Street, New Bond Street, London W1Y 0AS: Tel: 01-629 6602

**LONDON · NEW YORK · GENEVA**  
Members of the Society of Fine Art Auctioneers

# British Caledonian's new Super Executive Cabin.

## Any similarity to our First Class Cabin is purely intentional.



Walk into our new Super Executive Cabin and look around.

With its décor in warm, restful tones of brown, it's a quiet haven for world-weary businessmen and women.

It provides complete privacy, because the cabin is separated from other passengers not by a flimsy curtain, but by a fixed divider.

It affords you a little more privacy from your fellow business travellers, too, since there are only seven seats abreast the cabin, instead of nine.

But while there's less seating, there's much more of a seat. Sit down in one, and

you'll feel that it's wider than a normal business class seat.

It has a 37" pitch for extra legroom. And a 34° recline for more comfort. Lean back. The headrest cover has the soft feel of linen, instead of the crackle of paper.

Try out the pillows. Not a trace of paper here, either. The covers are linen.

Wrap yourself in a blanket. It's larger than normal.

Now put one of our hot towels to your face. It's a terry towel, not impregnated paper.

On the meal tray you'll find a linen tablecloth. China cups, saucers and entrée

dishes. And all your drinks (which are complimentary) are served in glass, not plastic.

By now you will have realised that this is a world apart from ordinary business class cabins.

And it's available now on our North American, South American, Middle East and Far East routes.

It may be Super Executive by name. But it's First Class by nature.

For details contact your travel agent or ring British Caledonian on **01-668 4222.** **British Caledonian**  
**SUPER EXECUTIVE**

We never forget you have a choice.

## Time to choose

Free elections are more about prospects than rewards. Voters in Britain, where the ballot is secret and thus wholly a matter for individual decision, tend to look ahead rather than back, and have always been quick to dismiss a party if they feel its steam has run out. The example which contemporary politicians keep before them is that of the Churchill government in 1945. If ever a man deserved a vote of thanks and a reward for services rendered it was Winston Churchill at the end of the war in Europe. But elections are not about gratitude, and a majority of voters decided that Churchill and his party were exhausted, and had little new to offer that was relevant to the immediate post-war world. The result was one of the biggest electoral landslides in British political history, and it provided one of the most dramatic examples both of the fundamental unpredictability of the democratic system and of the dangers of complacency in elected governments.

There were no intimations of complacency in the Prime Minister's decision to call this election, when her Government had nearly a year still to run and when she had always emphasized her need for time. On the contrary, the sudden preference for an early date and a quick campaign suggested uncertainty. Mrs Thatcher herself said she had called the election to end the uncertainty because she was being pestered about the date, and because uncertainty was bad for the country. Undoubtedly it was, but a declaration that there would not be a spring election would have resolved that.

The greater doubt lies in the deeper changes that seem to be flowing through the political system at present. This is not just because there is a third party alliance dedicated to breaking the mould of British politics. Mrs Thatcher is herself dedicated to reversing the political movement of recent decades when, as she believes, the country has swung much too far to the left. The direction of the Labour Party, its fundamental divisions covered by a veneer of electoral unity, is unclear. The electorate is believed to be volatile (an opinion poll a few months ago suggested that 40 per cent of the electorate might change their current voting intention when it came to a general election). There is the lingering fear that, because of the "first past the post" electoral system, the party winning the most votes might not win the most seats. And there is the expectation that, in spite of the growing confidence in economic recovery, some of the indicators may get worse before they get better. Faced with such uncertainties, and armed with generally favourable local election results and opinion poll soundings, it was hardly surprising (if uncharacteristic) that Mrs Thatcher should have yielded to the pestering and chosen to submit herself to

the people's verdict while all the discernible portents were running in her favour.

Voters thus have the opportunity, on June 9, to decide whether they wish the nation to continue along the course set by Mrs Thatcher four years ago. When the campaign began there seemed little doubt, according to the psephologists, that a substantial majority in the country intended to vote Conservative and give Mrs Thatcher the time she needed to prove that her policies were right for Britain. But psephology is not an exact science, opinion can change rapidly during the course of a campaign, and there began, among politicians of rival parties, an eager search for the banana skin on which Mrs Thatcher might be made to slip before polling day.

Electorally one possible banana was the Alliance of the Social Democratic Party and the Liberals, whose vote-pulling power in a general election has still to be tested. The Alliance has demonstrated its effectiveness in a number of by-elections since the SDP was formed in 1981, but in some others it has shown itself to be vulnerable to the squeeze of the two major parties, just as the Liberal Party was on its own. It is quite possible that the Alliance will find itself in a typically Liberal Party position after polling on June 9, with few seats but a substantial share of votes. It is also possible that they will win enough seats to deprive either the Conservatives or Labour of an overall majority.

In such circumstances the Alliance will be in a position radically to change the political mould, if not actually to break it. To do so they will need to stand firm on their demand for electoral reform as the price either major party would have to pay for the co-operation of the Alliance in establishing a government. In the 1979 election the Liberals won 14 per cent of the votes cast but less than 2 per cent of the seats in the House of Commons. The Conservatives won 44 per cent of the poll and gained 53 per cent of the seats, Labour won 37 per cent of the poll and 42 per cent of the seats. If the proportion of total votes cast had been the basis for the distribution of seats the Conservatives would have had about 280 seats, Labour 235, the Liberals 89 and other parties 31. As the major parties clearly gain by the present system it is unlikely that either will readily concede electoral reform. The initiative will thus have to come from the Alliance.

The Alliance leaders have indicated that there are elements in both major parties' programmes that they can support, and others which they could not. They are in favour, for example, of injecting more public money into the economy to stimulate employment, but not so much as the Labour Party proposes because

of the obvious inflationary consequences of such a policy. The Alliance's most positive innovation on the domestic front is its determination to establish a new incomes policy, designed to counter the inflationary effects of its proposals for higher public spending. The manifesto suggests that a fair deal would be worked out for pay in the public sector by an "agreed norm", though it is unclear about how such an agreement would be reached or maintained. In the private sector a pay and prices commission would be set up to monitor pay settlements in large companies, with powers to restrict price increases. The problem with this proposal is that it ignores past experience, which has shown that any agreed norm depends in the end on the voluntary agreement of the unions, and this is not only hard to obtain but does not long survive.

For Labour the policy put forward for this election campaign is based on the policy document "New Hope for Britain". In addition to the inflationary policy for resolving the problem of unemployment, which is aimed at bringing the level to below one million within five years by borrowing the money to stimulate activity, the Labour Party would pull Britain out of the Common Market and would unilaterally disarm Britain of nuclear weapons. The arguments against such a policy were set out in our March issue, and have not changed.

A substantial number of members of the Parliamentary Labour Party do not support some of these major manifesto proposals, which were born in the left wing of the party, but have accepted them for the sake of maintaining a show of electoral unity. Voters are unlikely to be taken in by this, just as it seems unlikely that they will believe that Labour offers a credible alternative government. Diverting the flow of rubbish from the Militant Tendency, like the flow of lava from Mount Etna, does not stop the convulsions still to come.

This leaves the Conservatives occupying the high ground in this election campaign. There is no uncertainty about the direction in which Mrs Thatcher is heading. No attempt will be made to cure unemployment by short-term palliatives that will prompt higher inflation. The cure will come from the long-term control of inflation, the restoration of industrial competitiveness and the resultant growth of economic activity. The overall approach, as Mrs Thatcher said in her interview in the May issue of *The Illustrated London News*, will be one that believes people should be more independent of government—"freedom under the law, a steadfast Government, a free people" was her vision for the years ahead. After the hard slog of the last four years, and with recovery now beginning, the prospects must seem pleasing.

## FOR THE RECORD

June 83

### Monday, April 11

A 112 lb German bomb, dropped during the Second World War in the Thames near the Festival Hall, was defused by army experts. Central London traffic was brought to a standstill between 7.30am and 11am.

14 men, including members of the Ulster Volunteer Force, received two life sentences and a total of 200 years in jail in a Belfast court for terrorist offences following evidence given by a "converted terrorist" informer.

Two American industrialists, Marshall Cogan and Stephen Swid, who held 14 per cent of Sotheby's shares, made a £60 million take-over bid for the firm which was immediately rejected by the directors. Sotheby's made a £3 million loss in 1982.

The leader of Sogat 82, Bill Keyes, reached agreement with Robert Maxwell, chairman of British Printing and Communications Corporation, and a majority of 17 workers at the Park Royal plant voted to return to work and accept a new agreement, bringing to an end the strike that had stopped production of the *Radio Times*.

The former Argentine leader General Galtieri, who ordered the invasion of the Falklands, was sentenced to 60 days in a military jail for criticizing the conduct of the war.



The British film *Gandhi*, directed by Sir Richard Attenborough, won eight Oscar awards in Hollywood, including those for best film and best actor.

Serviano Ballesteros of Spain won the US Masters golf tournament at Augusta, Georgia, for the second time in four years.

### Tuesday, April 12

The National Coal Board announced a loss of £115 million in 1982 and predicted a further substantial drop in UK coal consumption which would accelerate pit closures.

The Cunard cruise ship *Countess* was to have a £2 million refit, after her service as a troopship, in a Maltese dry dock. After carrying relatives of the Falklands dead to the islands, insufficient time would be left for the work to be done in a British yard, a Cunard spokesman said. The ship would be needed for cruising in July.

Timothy Aitken, 38, replaced his cousin, MP Jonathan Aitken, as chief executive of TV-am. Roger Frye became financial director.

Steel workers in south Yorkshire, striking against redundancies, were ordered to return to work by leaders of the Iron and Steel Trades Federation after concessions had been won on consultations.

In Poland, Lech Walesa, chairman of the banned union Solidarity, held three days of talks with fugitive underground leaders to co-ordinate policy. Afterwards he was interrogated for five

hours by police; his wife and personal driver were also questioned.

Six Pentecostal Christians, who had taken refuge for nearly five years in the American embassy in Moscow, returned to their homes in Siberia. They were to apply for exit permits.

Consumer Affairs Minister Dr Gerard Vaughan announced that half the annual grant of £6 million made to the Citizens Advice Bureau would be withheld pending a review of the organization's staffing and efficiency. On April 27 he reversed the decision to withhold the grant. The inquiry, chaired by Sir Douglas Lovelock, former chairman of the Board of Customs and Excise, would still go ahead.

### Wednesday, April 13

The leader of the Palestine Liberation Organization, Yasser Arafat, sent two envoys to King Hussein of Jordan to reopen talks on the Reagan peace plan for the Middle East.

Harold Washington, 61, was elected the first black mayor of Chicago, USA, with about 52 per cent of the vote in an 83 per cent turn out.

11 people were murdered in Sicily in a flare-up of violence between factions of the Mafia.

After four days of flooding, 12 people were reported killed in northern France; in West Germany Bonn, Cologne and Koblenz were inundated after the Rhine overflowed its banks; and many roads in Luxembourg had to be closed.

Despite protests from the Spanish government the aircraft carrier *Invincible* and 15 other Royal Navy ships arrived off Gibraltar for five days, in connexion with an annual Atlantic exercise.

Judge Christmas Humphries, QC, died aged 82.

### Thursday, April 14

British clearing banks cut their base lending rates by ½ per cent to 10 per cent.

More than 5,000 workers at British Leyland's Cowley plant in Oxfordshire voted to continue their two-week strike over washing time and the action was made official. The dispute had cost the company £60 million so far and stopped production of the Maestro.

The Government announced that 5,000 places would be made available in the services for unemployed school leavers, who would be paid £25 a week. Training and work experience would be given to the volunteers.

The 1,400 employees in Gibraltar dockyard cut off water and fuel supplies to the Royal Navy ships docked there for manoeuvres in protest at the yard's threatened closure.

Underground Solidarity leaders in Poland issued a communiqué calling for demonstrations on May Day to compete with the official marches.

Elisabeth Lutyens, the composer, died aged 76.

### Friday, April 15

The British Foreign Office expelled Anatoly Chernayev, a Third Secretary at the Soviet Embassy in London, in response to the expulsion of two Britons from Moscow.

### Sunday, April 17

The London marathon was won by Michael Gratton of Canterbury in a time of 2 hours 9 mins 43 secs for the 26 mile 385 yard course. The women's world record was equalled by Norwegian Grete Waitz. There were 18,000 competitors and £5 million were raised for charities.

Lucinda Green on *Regal Realm* won the three-day event at Badminton, her fifth triumph in the Whitbread Trophy.

### Monday, April 18

At least 49 people were killed and dozens were missing presumed dead when a bomb exploded in the United

States embassy in Beirut. An organization called Al Jihad Al Aslami, a faction of the Shia Muslim militia group Amal, claimed responsibility as "part of the Iranian revolution's campaign against the imperialist presence throughout the world".

Sterling rose to \$1.56, its highest level against the dollar for three months.

The Secretary of State for the Environment, Tom King, announced that all cars would have to run on lead-free petrol by 1990.

25 South Koreans were killed and 67 injured in a fire in a disco club in Seoul.

### Tuesday, April 19

Further talks on ending the three-week British Leyland washing time strike at Cowley having failed, management reimposed its ultimatum to the workers: return to work or be dismissed.

### Wednesday, April 20

The proposed visit of Argentine relatives to their war dead buried in the Falklands was cancelled after talks between the organizers and the Red Cross broke down. The Red Cross said that suggested arrangements were "contrary to the principle of neutrality which it is called on to defend".

Proposals to increase farm prices by more than the 4.2 per cent recommended by the EEC Commission were vetoed by Britain's Agriculture Minister, Peter Walker, in Luxembourg.

### Thursday, April 21

2,200 workers at Tilbury docks voted to continue their six-week strike over a pay claim, due to which the Port of London Authority would lose at least £8 million, having been on course to make a profit of about £3 million in 1983. The Government wrote off debts of £48 million at the end of 1982.

### Friday, April 22

Britain's inflation rate in the year to the end of March was 4.6 per cent, the smallest increase for 15 years.

The discovery of what were alleged to be the diaries of Adolf Hitler, covering the period from 1932 until a few days before his death in 1945, was announced by *Stern* magazine, which was to publish them. On May 6 the West German government said that scientific tests carried out in Koblenz showed they were forgeries.

Neil Macfarlane was appointed Britain's first Minister for Children's Play in addition to his duties as Under-Secretary at the Department of the Environment.

George Shultz, the American Secretary of State, began a new round of shuttle diplomacy in an effort to help negotiate the withdrawal of Israeli, Syrian and PLO forces from Lebanon.

Earl "Fatha" Hynes, the jazz pianist, died aged 77.

### Saturday, April 23

A march of the unemployed calling for more jobs set off from Glasgow to walk 400 miles to London.

### Sunday, April 24

David Steel, leader of the Liberal Party, confirmed that the Liberal-Social Democratic Party alliance would fight the next election with Mr Steel as leader of the campaign and Roy Jenkins, leader of SDP, as prime minister designate.

Dr Bruno Kreisky, the Austrian Chancellor, resigned after his party lost its absolute majority.

### Monday, April 25

In Poland Lech Walesa, leader of the banned union Solidarity, reported at the Gdansk shipyards for his first day of work for seven years. He was dismissed in 1976 for union activities.

A new Royal Scottish Academy of Music and Drama was announced, to be built in Glasgow at a cost of £16 million and completed in 1987.

### Tuesday, April 26

Workers at British Leyland's Cowley plant voted 5 to 1 to return to work and lift the month-long strike over washing time. Talks were to resume over this and over industrial relations, agreement to be reached by May 27.

10 relief workers, including four British members of Save the Children Fund and two Irish nurses, were abducted and held hostage in Ethiopia by the Tigrai People's Liberation Front, an anti-government group of guerrillas.

### Wednesday, April 27

In an address to a joint session of Congress President Reagan announced the intention to appoint a special envoy, Richard Stone, to Central America. He also asked for an extra \$10 million in military aid for El Salvador, and at the same time sought to allay fears of another Vietnam by stating there was no thought of sending American combat troops to Central America.

Six senior members of Joshua Nkomo's former guerrilla army were acquitted of treason and other charges, but remained in detention.

Norwegian naval units claimed to have cornered a foreign submarine in the Hardanger Fjord, in the approaches to the naval base at Haakonsvern.

### Thursday, April 28

New civil defence regulations, due to come into force in July, would stop local authorities from declaring themselves nuclear-free zones and defying government instructions which include the building of bomb-proof bunkers.

### Friday, April 29

Britain had a trade surplus of £376 million in March, with exports at a record £5.28 billion.

About 200 students rioted in Paris over the introduction of selective second-year examinations. Further demonstrations on May 5 included also shopkeepers and small-business owners, protesting at price controls and other austerity measures. 83 people were injured in these riots, 50 of them policemen, and 60 arrested.

Switzerland ordered the closure of the Soviet Novosti news agency in Berne because of "political agitation, disinformation and interference in Switzerland's national affairs."

Pretoria City Council banned blacks from 17 of the city's parks.

The Argentine junta officially declared that thousands of citizens missing since the 1970s must be considered dead.

### Saturday, April 30

George Balanchine, the choreographer and founder of New York City Ballet, died aged 79.

### Sunday, May 1

In Poland running street battles took place in Warsaw and other Polish cities and towns between Solidarity sympathizers and the police, as official May Day parades were held. One man died during the demonstration in Nowa Huta. There was further violence at several places on May 3, Poland's Constitution Day. In Warsaw police scattered a peaceful march of about 8,000 people who had been attending mass in the cathedral.

The election of a left-wing delegate from the Durham coalfield resulted in a 12-12 moderate-left wing composition of the executive of the National Union of Mineworkers. As a result the president, Arthur Scargill, would have the casting vote.

In the civil war in El Salvador at least 400 people were reported killed in two weeks.

### Monday, May 2

An earthquake measuring 6.5 on the Richter scale and centred on Coalanga in central California caused severe damage and injured 45 people.

June 83



Steve Davis, 25, of Britain, won the world professional snooker championship for the second time.

### Tuesday, May 3

Yuri Andropov, the Soviet leader, announced his country was prepared to count not only missiles and aircraft but also warheads in an equation of parity with the West in nuclear armaments; but he insisted that British and French missiles should be included in the equation, a proposal resisted by the West who assert that these missiles are solely for national, as opposed to Nato, defence.

The National Coal Board lost more than £100 million in 1982. Up to 15,000 mineworkers' jobs would have to go in 1983 in an attempt to cut losses, expected to be even greater this year despite government grants of £540 million.

35 people were arrested in Tottenham, north London, after demonstrations against National Front supporters at a GLC by-election meeting.

### Wednesday, May 4

British Airways declared a £72 million profit for 1982-83, compared with a loss of £544 million for the previous year. The airline's deficit was cut to £1,054 million.

The Trade Secretary, Lord Cockfield, decided to refer to the Monopolies and Mergers Commission the £60 million bid for Sotheby's by the New York financiers Stephen Swid and Marshall Cogan. Sotheby's shares fell from £5.30 to £4.25.

The converted freighter *Lago Lucar* carrying relatives of Argentine servicemen killed in the Falklands operations returned to Buenos Aires, having failed to persuade Britain to lift its ban on the visit.

### Thursday, May 5

In 313 comparable councils where boundary changes have not occurred, voting in Britain's district council elections resulted in: 518 Conservative gains and 390 losses; 305 Labour gains and 268 losses; 265 Liberal gains and 147 losses; 66 SDP gains and 74 losses.

### Friday, May 6

The Israeli Cabinet voted 17-2 to accept in principle the terms of a troop withdrawal from Lebanon worked out during the shuttle peace mission of the American Secretary of State George Shultz. However, President Assad of Syria rejected the agreement which he claimed was biased in favour of Israel.

### Saturday, May 7

The trade unions pledged £2.5 million to help the Labour Party's general election campaign, in which 300 national officers were to work for the Party.

### Sunday, May 8

A Theatre of Comedy, founded and controlled by Ray Cooney, with a group of actors, actresses and writers, was launched. It would be housed in the Shaftesbury Theatre, London.

## WINDOW ON THE WORLD

June 83

**Polish unrest:** In Poland, while official May Day parades were held, supporters of Solidarity clashed with police in 20 towns including Gdansk, below, and Warsaw, right. One man died during demonstrations in Nowa Huta. On Poland's Constitution Day on May 3 there was further violence and in Warsaw police scattered a crowd of about 8,000 people who had been attending mass.



ASSOCIATED PRESS



REUTERS

**Warsaw memorial:** Poles were joined by international Jewish delegations at a ceremony marking the 40th anniversary of the Warsaw ghetto uprising.



ASSOCIATED PRESS



ASSOCIATED PRESS

**Californian quake:** Severe damage to buildings, but no loss of life, was caused by an earthquake measuring 6.5 on the Richter scale in Coalinga, California.



ASSOCIATED PRESS

**Violence in Paris:** Students rioted over selective examinations and shopkeepers over price controls, clashing with police in Paris; 83 people were injured.

June 83

**Embassy blast in Beirut:** A bomb exploded at the American embassy in west Beirut, left, killing at least 49 and wounding 120. Below centre, rescue workers in action. Below, on his peace mission to the Middle East US Secretary of State, George Shultz (centre) visited the scene with US Ambassador to the Lebanon, Robert Dillon (second right).



REX FEATURES



REX FEATURES



PRESS ASSOCIATION

**Etna erupts again:** Since the beginning of April Etna has been in eruption from several craters, destroying the volcano's cable-way and overwhelming buildings. Explosives were used in an effort to divert the molten lava away from towns.



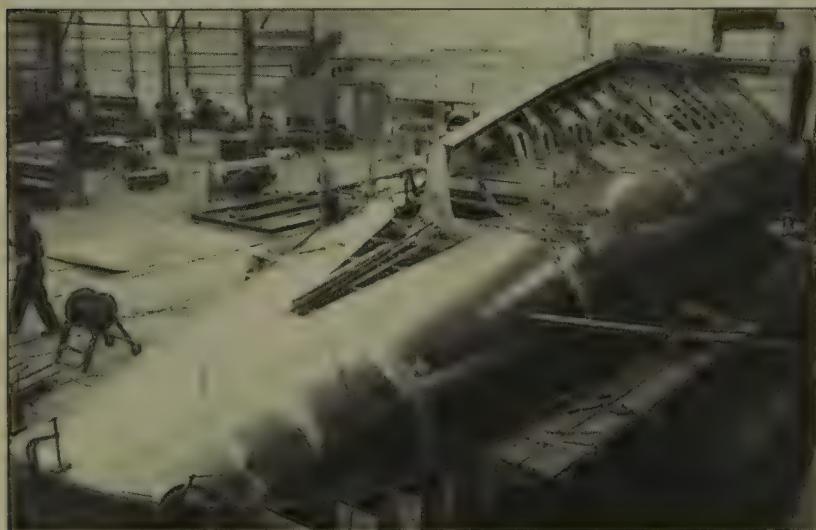
PRESS ASSOCIATION

**Aid workers abducted:** British nutritionist Claire Davies of the Save the Children Fund was among 10 relief workers abducted and held hostage in Ethiopia by the Tigrai People's Liberation Front, an anti-government guerrilla group.



New lifeboat: The *Mabel Alice*, a replacement for the lifeboat lost in the Penlee disaster, is now operational out of Newlyn. She cost £350,000, has a top speed of 18 knots and has to lie afloat, as distinct from being launched from a slipway. She was given by millionaire David Robinson and bears his wife's name.

PRESS ASSOCIATION



KOS

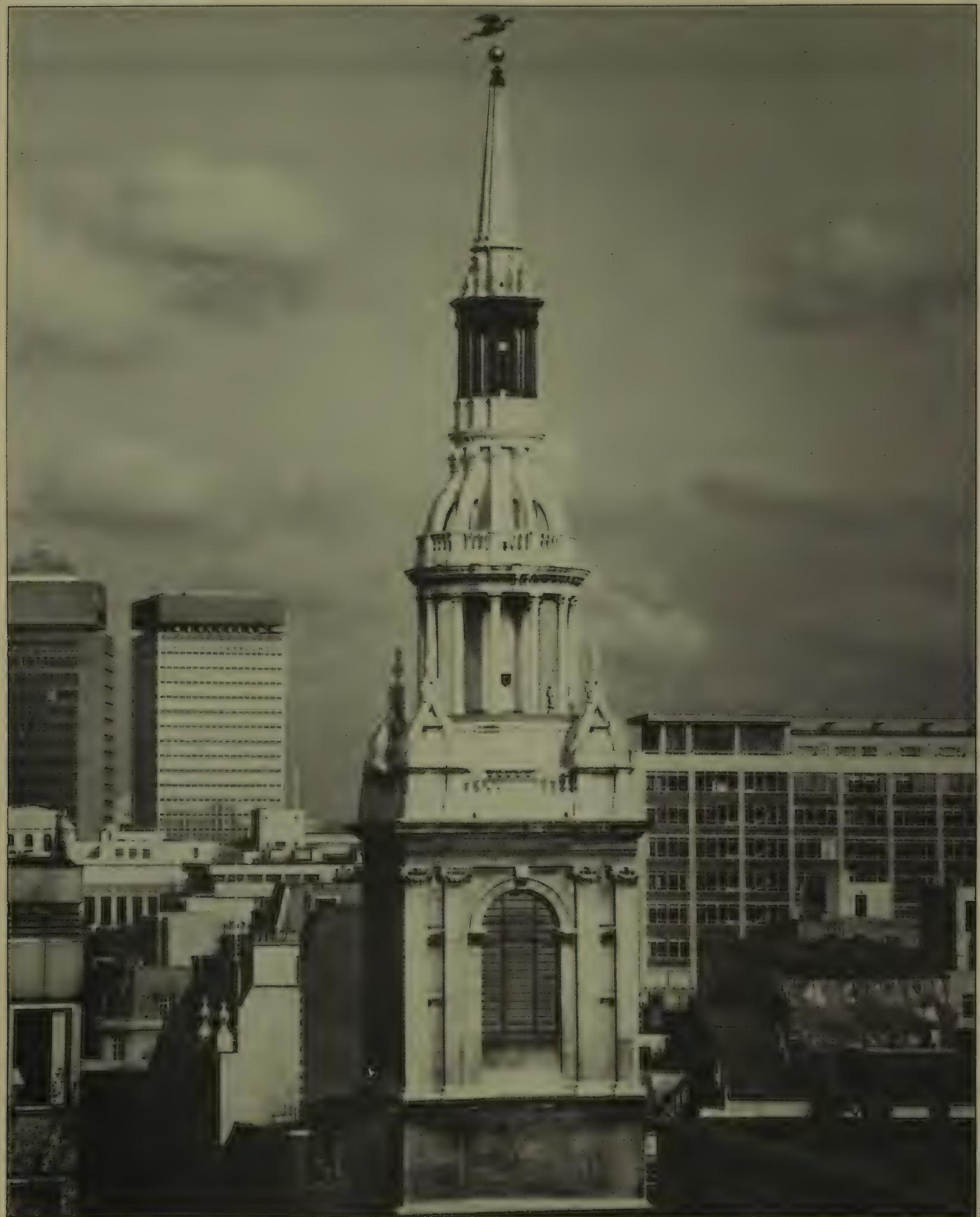


KOS



ASSOCIATED PRESS

Sailing challenge: *Victory*, the British contender for the 1983 America's Cup, under construction at Hamble, newly launched by Princess Michael of Kent, and under sail in the harbour of Newport, Rhode Island for the first time.



**Changes in Cheapside:** The church of St Mary-le-Bow in Cheapside is this year celebrating the tercentenary of its reconstruction by Sir Christopher Wren after it had been damaged beyond repair in the fire of 1666. The Wren church was badly

damaged by bombs in 1940, but was restored to Wren's design. The tower and steeple house the famous 12 bells. On June 4 this year an attempt will be made to ring a peal of 10,000 changes, which will take about seven hours to complete.



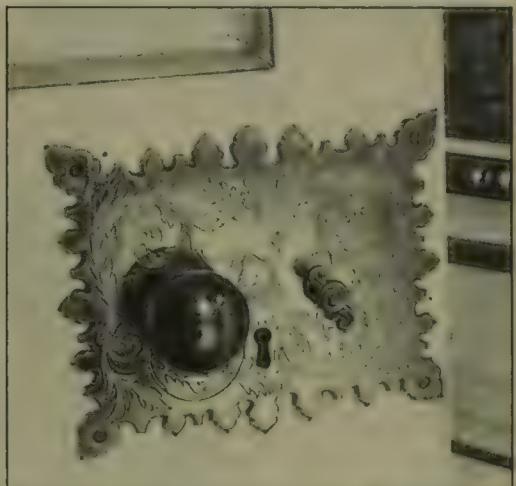
**Belton House on the market:** Tax liabilities have meant that there was not enough money to run Belton House, in Lincolnshire, and its estate properly, despite energetic efforts to generate income and the selling of land and some objects from the house. It is one of Britain's finest Renaissance houses, and has been the family seat of the Brownlow family for 300 years.

Belton House is on offer in three stages: first, the house, fixtures and fittings and immediately surrounding park, for £2.5 million; second, Belton's purchaser will be offered the paintings and furniture most closely associated with the history of the house for the "bargain price" of about £1 million; third, the agricultural estate, at £5 million, the buyer of the house to have first refusal. The complete furnishings of the house would also be available as a package to the buyer of the house. Failing this option being taken up, these will be auctioned next year.

Among Belton's treasures are superb wood carvings, some by Grinling Gibbons, richly plastered and gilded ceilings by Edward Goudge, precious hand-painted Chinese wallpaper, Soho tapestries, Aubusson carpets, fine porcelain, and a wealth of furniture and paintings, many of them contemporary with the building of the house. The new owner will hold a heritage in his hands.



One of Belton's important pieces of furniture: a walnut bureau cabinet made in about 1697 which has 14 secret compartments. Above right, a brass lock-plate bears the Brownlow greyhound. The motif appears 70 times in the public rooms alone. Right, prominent among Belton's treasures is the superb wood carving.



# THE ALTERNATIVE

## Change from being just a number to being Number One.

**'What do you look for in a bank?'**

**asks Bill Wagstaff.**

'After all, they all offer pretty much the same interest rates, the same security, the same general services, and so on. So is there *anything* to choose between them?

'Well, we believe very firmly that there is.'

'Naturally we set great store by being thoroughly businesslike and professional. And we're certainly no slugs when it comes to advanced technology - we were the first UK bank to have on-line computer terminals in all our branches. But the thing that makes Williams & Glyn's so *different* - and don't take my word for it, ask any of our customers - is the fact that we never forget that we're human beings dealing with human beings.'

'And it's here that you'll find the essence of Williams & Glyn's appeal to its customers. "Banking with a human face", one of them once called it. Our managers and staffs believe in treating *all* their customers, no matter how big or small their accounts, as individuals with individual needs.'

'What it all boils down to is this. We provide the same standard services to personal customers - such as cheques, cheque cards, standing orders and so on - as our four main competitors, although unlike them we provide them free. But when it comes to the *standard of service*, then I think it's there that you'll find the difference that makes all the difference.'

'It could be just what you're looking for.'

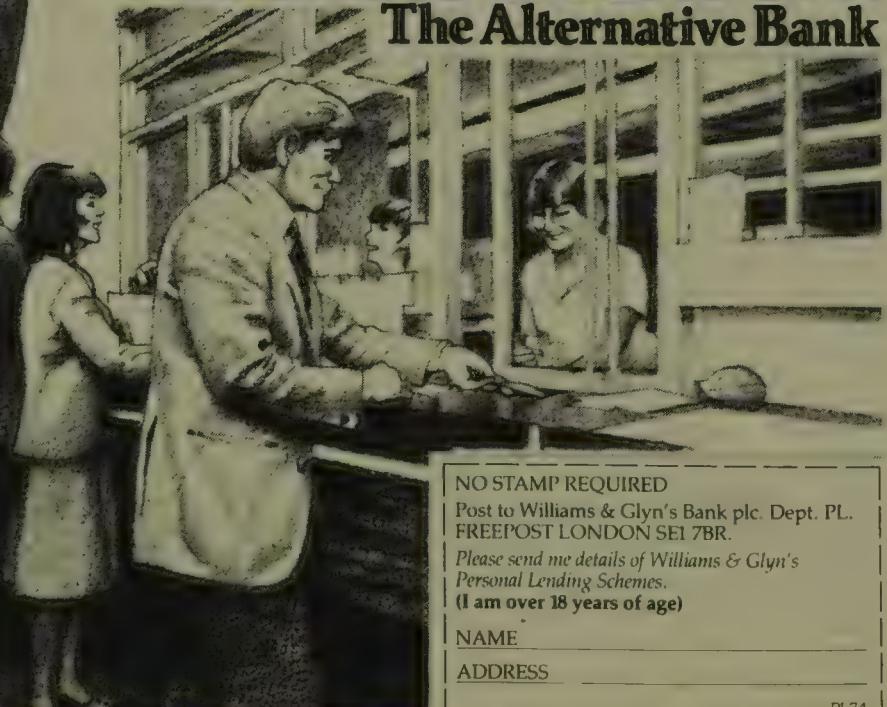
**'Personal lending is just one area where our service can make such a difference.'**

*We believe there's more to personal lending than just the money involved. We think our customers are also entitled to friendly, professional advice on the kind of loan that's best in their interests - the most advantageous repayment pattern, tax relief possibilities, and so on. Our personal lending schemes cover such things as car loans, home improvement loans, and personal loans of all kinds. You must be over 18, and security may be required, but if it is there is no charge to the customer for legal fees.*

*You can get full details at any Williams & Glyn's branch, where you'll also find comprehensive leaflets, and of course the staff will also be very happy to provide any further information you may require. Or simply post the Freepost coupon below.*

### WILLIAMS & GLYN'S

**The Alternative Bank**



**NO STAMP REQUIRED**

Post to Williams & Glyn's Bank plc. Dept. PL.  
FREEPOST LONDON SE1 7BR.

*Please send me details of Williams & Glyn's  
Personal Lending Schemes.*

*(I am over 18 years of age)*

**NAME** \_\_\_\_\_

**ADDRESS** \_\_\_\_\_

# The strength of the individual

by Sir Arthur Bryant

Having had to write a weekly and, for the past decade, a monthly commentary on public affairs for most of my life, I have enjoyed the friendship of politicians of all parties but I have never found myself in total agreement with any of them. In writing the history of our country and its people I have been made aware of how, at every stage of our evolution, the best among us have been inspired by its Christian traditions and institutions to follow the Christian precept of trying to make the best of ourselves by becoming brave, kindly, merciful, magnanimous and humble-minded men and women. And it is because throughout our history we have been rich in such individuals at all levels of society that our record as a nation has been a noble one.

For this reason there has been at least one exception to my negative attitude towards the politicians of our post-war era. In the winter of 1978 before the last general election Margaret Thatcher outlined the moral values which she said it would be her task, if elected, to restore by her policies to our people. They were those which her father had taught her—the traditional Victorian Christian virtues of individual self-improvement and self-help, hard work, thrift, independence, courage in adversity, charity and assistance towards those less fortunate and, in public, the pursuit of justice and liberty for all.

One corollary of such a policy of national regeneration, Margaret Thatcher declared, was to give incentive—and therefore greater freedom—to the individual through a reduction of taxation since all taxation, even when necessary, deprives men of part of their incentive and liberty. And when after her victory at the polls her Government took office, its first act was to reduce the standard rate of income tax. Unfortunately, owing to the appalling extravagance in public expenditure bequeathed by its socialist predecessors, this was quickly followed by a rise in other forms of taxation, among them VAT—a particularly disincentive tax imposed earlier by a Labour government as part of the price paid for joining the European Economic Community with its authoritarian Continental and, I have always felt, un-English constitution. Moreover the new Prime Minister and her colleagues, seeking to restore Victorian financial and commercial practices, put their faith in 18th- and 19th-century laissez-faire monetarist formulas which were no longer automatically operative or beneficial in the very different political circumstances of the late 20th century. For the legal rights and immunities granted by recent socialist governments to the trade unions had

given the latter almost untrammelled power to force wage rises on both government, as an employer of nationalized industries, and on private enterprise, so bedevilling earlier attempts by government to halt inflation.

Historically the initial cause of such inflation—which had not existed in this country at the start of the century when the value of the pound had been constant for more than 50 years and direct taxation stood at a few pence in the pound—was State borrowing on the future, first to finance the cost of the First World War, and then, after the 1950s, to finance mounting socialist expenditure. Since the yearly interest on State borrowing has had to be met by taxation—the only way that the lenders can be reimbursed while their loans to the State remain outstanding—it has resulted in ever-rising money prices which the producer of real wealth is forced to charge for his products to meet such taxation.

Mrs Thatcher's Government has had to contend with this crushing handicap during her first four years of office, as well as with a major world recession. Yet in the face of daunting odds she has consistently struggled to keep down and reduce interest-rates and by doing so first to halt and then to lower the taxation level. And now on the eve of another electoral battle she has re-stated the ultimate aim for which she sought power and now seeks its retention—the restoration and strengthening of the nation's greatest moral and economic asset—the

character, virtue, honesty, industry and patriotism of its people.

For it is, above all, the individual whom Margaret Thatcher is seeking to strengthen and foster, knowing that it is in the quality of individuals that the greatness of a nation resides. And this country has been great because its historic laws and institutions have stimulated and encouraged the development of individual character, even in these times, when authoritarian and socialist fashions of thought and behaviour in our rulers have temporarily dammed and perverted what Wordsworth called "the flood of British freedom". It so happens that the publication this spring by the Oxford University Press of an out-of-print classic by an English individualist of genius has coincided with the Prime Minister's pre-election homily on the all-importance of individual character. For no greater exemplar of native English character—not even Winston Churchill or Ernest Bevin—has crossed the screen of our troubled century than the author of *Farmer's Glory*, the book in which, in the agricultural depression of the late 20s, a struggling Wiltshire tenant-farmer described the desperate struggle in which he staved off the threat of impending bankruptcy caused by inflated national labour costs and falling farm prices.

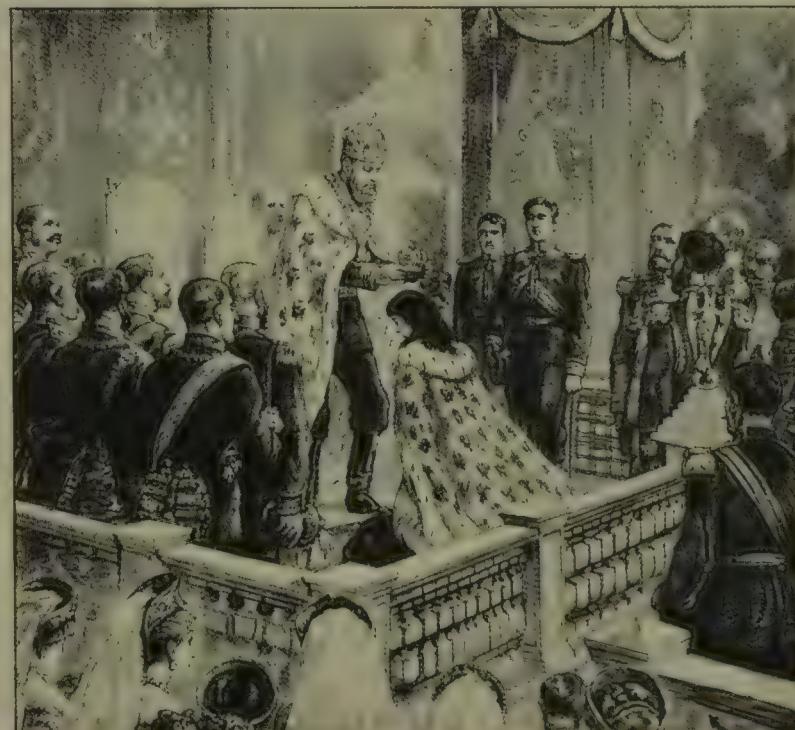
For A. G. Street, the big, friendly, forthright Wiltshireman, by his writings and broadcasts in the 30s and 40s, put English farming on the map for the modern townsman, and while doing so preached to farmers that the

only way to save and revive their slumped industry was not to agitate and wait for politicians to do something for them but to do something for themselves. As he put it in the first article he ever wrote during a bout of influenza in November 1929, and for which, to his amazement, the *Daily Mail* paid him £3, "a generation of farmers must arise who can get a living as farmers in spite of any government rather than with the aid of government's intervention".

His first book, *Farmer's Glory*—a classic published just half a century ago—tells how, with magnificent courage, instead of helplessly bewailing the plight of the industry to which he had been born a favoured heir, he saved himself and his family by adopting the then novel expedient of supporting a 300 acre farm by an open-air portable milking-bale and a 70-cow herd tended solely by himself and a single apprentice. It meant rising at 4am on winter mornings to milk, tend and feed his cows when every pipe was frozen and every gateway on the farm a river of knee-high mud and then donning a white milk roundsman's coat for the thrice-daily marketing of his wares before returning to the work of the farm and the evening's milking in the freezing darkness. "The only real failure in life," he once wrote, "is in giving up. The great thing is to keep on keeping on." "Life isn't holding good cards, it's playing a poor hand well," he told his daughter Pamela Street, the novelist, who wrote an enchanting memoir of him after his death (*My Father, A. G. Street*).

With its triple picture of the great days of high Victorian agriculture in which young Street grew up on his father's thriving farm; of the stark but heroic Canadian prairie farming life of unceasing, indomitable but cheerful labour and hardship to which, to prove his independence, he migrated at the age of 18, and loved; and the battle on his return to England to save his threatened farm from the economic tornado which all but overwhelmed it while remaining eternally true to his countryman's creed of duty to the soil, *Farmer's Glory* is a saga of self-help. No wonder it was greeted on its first publication 50 years ago as a book "to go on the shelf with Cobbett's *Rural Rides* and White's *Natural History of Selborne*", and its author as the 20th-century reincarnation of the great "yeoman" himself. For here, with the same abundance of indignant, forthright, humorous common sense and challenging, courageous, no-nonsense truth-telling was, in Browning's lines, "One who never turned his back but marched breast forward, Never doubted clouds would break... Held we fall to rise, are baffled to fight better, Sleep to wake."

## 100 years ago



ILN PICTURE LIBRARY

In the ILN engraving of June 9, 1883, the newly crowned Emperor Alexander III of Russia crowns his wife, the Empress Maria Feodorovna, at the Imperial Coronation of May 27, 1883, in the Cathedral of the Assumption in the Kremlin, Moscow.

English Painted Enamel Boxes  
have been famous for more than  
200 years. Today Crummles & Co.  
are making enamel boxes with the  
same traditional qualities as their  
predecessors.

The enamels illustrated are  
selected from a vast choice of hand-painted designs in the Crummles  
catalogue. There are approximately  
3000 styles available throughout  
the country including Asprey,  
Furniture and Mason, Thomas  
Goude, Harrods, Mapin and  
Webb and Mulberry Hall of York.



A Lover's Gift bordered by roses  
and blue ribbons on a deep blue  
base. 1.5in. diameter. £16.



'Let this convey my love to you' with  
bouquet of flowers on apple green  
base. 1.5in. diameter. £21.



I Love You within heart shape  
of pink flowers surrounded by  
a decorative pink enamel base.  
1.5in. diameter. £24.

The small enamel box inscribed  
with a special message, or name,  
is a legacy from 18th Century  
England. The charm of these  
delightful keepsakes remains  
today—their old-fashioned  
wondering—their decorative hand-  
painting—make them unique  
in their manufacture.

A perfect gift for a special friend.



Crummles & Co.  
2 Crummles Road Poole Dorset  
Tel: (0202) 766877

# ENCOUNTERS

with Roger Berthoud

## Dartington faces realities

When Leonard Elmhirst, a Yorkshire landowner's son, and his wealthy and idealistic American wife Dorothy (née Whitney) built up the Dartington Hall estate as a rallying point against rural decay in south Devon, it was against the backdrop of the Depression. The businesses they started—a tweed mill, a construction company, forestry and farming—were intended to help fight depopulation, while Dartington Hall School and much activity in the arts provided spiritual nourishment. The value of this brave, idealistic but not always successful experiment has been tested again in the present recession.

It has been a painful but ultimately salutary experience in the view of Maurice Ash, the Elmhirsts' son-in-law who has been chairman of the Dartington Trust since 1972. "For the first time in more than 50 years Dartington has been thrown back on its own resources," he explained. "We have had to pay the way, and our community has all been involved in rescuing, and in some cases closing down, enterprises that couldn't survive."

Dartington had often been accused of falling back on the capital endowment left by Dorothy Elmhirst, he said. Up to 1975 there had been a reserve of about £4 million in Stock Exchange securities. That had been eroded by inflation and the stock market's earlier stagnation. Much of the rest had gone to sustaining enterprises which, on commercial grounds, would have closed long ago. £500,000 went to capitalise a new venture bank. "That left us with a pauper half million pounds or so as an endowment. So we now have to live by the profits we make, and that has brought everyone, including those in the arts and education, closer to the realities of business life. I think it has also brought people closer together. And the criticism that we have a Great Provider is no longer valid."

In human terms—some 750 people remain on the Trust's payroll—it has been an agonizing time for such a small community, Ash said. The textile mill's work-force was cut from 75 to 25: it is now breaking even, as is the joinery works, which lost half its 150 employees. The unsuccessful glassworks at Torrington had to lay off 20 staff, but they are now back, as is profitability. To raise £1 million which has been spent on other companies, it has recently been merged with Wedgwood's glass company at King's Lynn, Norfolk, in which it now has a half share. An experienced businessman, Eric Dancer, has guided these changes.

"The days of amateurism were declared over," said Ash. "In a way, I think Dartington has more to give now. In the 1930s there was a tendency to

throw money at problems. The enterprise didn't succeed commercially and Dartington was really rescued by the war as far as business was concerned. I think it is more meaningful if we can make a go of it in lean times, without losing the spirit."

That spirit he sees as typified by Dartington's attempt to break down the compartments separating specializations—such as the arts, education, various types of business—in the search for new forms of rural life, remaking the estate as a way of life without the feudalism and the squarearchy. Originally an economist himself, he has kept in touch with metropolitan realities as chairman since 1969 of the Town and Country Planning Association's executive. His dislike of gigantism in planning and of party ideologies in politics led him to become chairman of the Green Alliance in 1978. Devoted to the arts and philosophy Benjamin Britten was and Henry Moore remained a close friend; he gives "appreciation" to Wittgenstein as his recreation. In *Who's Who*, he is also a practical farmer. He is currently transforming his slightly heterogeneous employees into partners on his dairy, sheep and vine-growing farm near Totnes.

As chairman of the Dartington

Trust, he has deliberately not provided strong leadership. "By the end of the

## From Oregon, a new head

Despite the estate's new professionalism, the Elmhirsts' blend of spiritual adventuring and practicality remains the stuff of which Dartington is made. At one moment of my visit I was listening in the Great Hall to a haunting recital on the Japanese flute by Yoshi-kazu Iwamoto, the musician in residence; at another inspecting the pigs and vegetables near the old pioneering artificial insemination centre, now housing an instruction course for would-be smallholders. Dartington was quick off the mark, too, in introducing a residential work-experience scheme for young people in the mid 1970s, in association with the Manpower Services Commission.

The Elmhirsts' original hope that the estate's enterprises would form an important "classroom" of Dartington Hall School withered under the school's strong early headmaster, Bill Curry. But the ambition to foster practical skills survived the social engineering experiments at the school under the late Royston Lambert at the end of the 1960s. After the school's decade of reconsolidation under John Wright, learning through doing has a



Maurice Ash: painful but salutary.

Elmhirst's reign [Dorothy died in 1968, Leonard in 1974] there was a sort of torpor of dependence on the square which I think was unhealthy," he said. "We have moved out of that. People here are now more independent, and I think they are talking to each other and understanding each other as they never did before." Having reached 65, he is handing over the Trust's chairmanship in September to John Pontin, chairman of the JT Group of construction and leisure companies, in which the Trust has a stake.



Lyn Blackshaw: getting behind crises.

strong advocate in its new headmaster Lyn Blackshaw, a fit-looking and engaging man of 44.

Like Ash, he sees himself as an integrator. His father was a sheet-metal worker who left Lancashire in the 1930s to work in an aircraft factory near Gloucester. Lyn went to a nearby grammar school, then on to Selwyn College, Cambridge, where he read English, anthropology and archaeology. It was extraordinary to get out of his background, he feels, but he reckons it took him three years to get over Cambridge, which made him

middle class in a limiting way. He began to feel what he calls the "hidden presences of society".

After a spell in advertising and journalism, he moved into teaching: at primary and comprehensive schools, language institutes and at Avery Hill teacher training college at Eltham, where he had eight years as Senior Lecturer. Both his background and his experience served him well when he went with his wife Elizabeth and their three children to the university town of Eugene in Oregon, USA. There he set up an agency called Restart, which helped the disadvantaged to acquire employable skills. He also gained a PhD in counselling psychology and with his wife—a dancer and teacher—wrote some 50 successful study manuals on such themes as coping with stress, divorce, unemployment, excess weight and effective listening.

Dartington's school remains small (300-odd children aged five to 18), expensive (fees up to £5,000 a year) and, through its informality and encouragement of children to work at their own pace, progressive. With the old orthodoxy crumbling outside, the progressive ideal must find new directions. Ash believes, and certainly Blackshaw is not lacking in ideas. He is critical of what he calls the "carping negativity" in the British intellectual tradition: minds are trained to spot flaws and to criticize rather than to develop and exploit ideas, at which the Americans are much better. School must provide a positive environment where children can develop talents and individuality within the context of a cohesive group. "The power is in the individual within a supportive system," he says. "The important thing is to know how to gain and give that support."

The achievement of goals should be encouraged, he believes, be the goal a performance, a building or an exam. The divisions between work and ex-

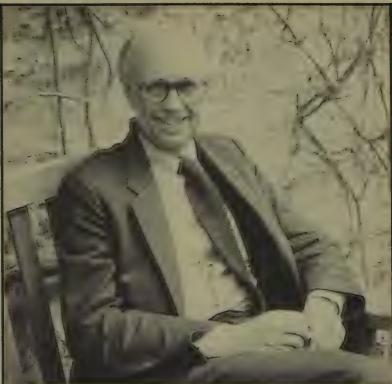
perience should be reduced: at a boarding school like Dartington there should be time for one and a half days of work experience a week.

More generally, he believes in the value of intergenerational events and what lies behind the crises and tensions of our times. "There are no baddies," he says, perhaps over-generously. "People share in perpetuating a relationship. It's when we polarize and harden the categories that we get the ossification of thought—at both personal and political levels."

Dartington Hall School, cut off though it can seem, has undeniably produced many enterprising and interesting alumnae. As I was swept up in his vision of emotionally mature, creative, practical and adaptable young people flowing from its doors, it seemed nearer to the nation's changing needs than conventional public schools and their harvest of potential lawyers, bankers and civil servants, let alone hard-pressed comprehensives scarcely able sometimes to impart minimal instruction, still less to shape or inspire.

## Mixed joys of a famous name

"I've spent much of my life fighting my way into the light after being in a deep, dark hole," said Curtis Roosevelt, surveying the Elysian spectacle of Dartington Hall's gardens in full bloom. Fresh—if that is the word—from the United Nations headquarters in New York, Roosevelt has been appointed to succeed Peter Cox as Principal of the Dartington College of Arts, which emerged in 1963 as the formalization of the effervescent cultural activity patronized by the Elmhirsts. His remark was wholly without self-pity—and certainly the hole from which tall, slim and very open American of 53 emerged was a profoundly interesting one.



Curtis Roosevelt: White House days.

He was almost three when on inauguration Day, March 4, 1933, he and his mother, Anna, who was the oldest of the new President of the USA's five children, moved with his elder brother into the White House. His mother had recently separated from her first husband, Curtis Hall. The White House was then a much simpler place than today. "The second floor in my day resembled a well-to-do English country house—a bit dowdy, things a bit worn, but very comfortable," Roosevelt recalled. They also stayed at the Roosevelt residences in New York and at Hyde Park, on the Hudson river, where great-grandmother Sarah Delana Roosevelt held sway.

Curtis and his sister were the subject of constant Press attention—"it was life in a fishbowl!"—but he reckons they were more over-protected than spoilt. "It was an extraordinary upbringing, but also absolute hell, as it did not prepare you for a return to a totally different life. When I left, it was like being turned out without any clothes." His first dose of reality came in 1937 when, with a new stepfather John Boettiger, they went to live in Seattle, returning to the White House for some holidays. Curtis was sent to an ordinary local school. He was supposed to be just another boy, but everyone knew he was special: there was even an armed secret serviceman in the courtyard. "It was a disaster," he recalled, "and it pushed me into a retreat into an interior life." Stepfather having departed, the family reverted to the White House in 1943 until FDR's death in 1945. Curtis remembers his grandfather as a "fascinating, even lovable" father-figure, and in his late teens adopted what he had always thought of as the family name.

He regards his early career as less important than the painful quest for maturity, to which his two marriages succumbed. He began in adult education, then moved to the administrative side

# Six museums short-listed for 1983 award

Six museums have been short-listed for the 1983 Museum of the Year Award. They are the Hunterian Art Gallery in Glasgow, the Museum of Leeds Trail, the Norton Priory Museum in Cheshire, the Sheffield Industrial Museum, the Ulster Folk and Transport Museum in Belfast, and the Wellcome Museum of the History of Medicine in London. The award, sponsored by *The Illustrated London News* in conjunction with National Heritage, carries with it a first prize of £2,000

and *The Illustrated London News* Trophy, a porcelain sculpture by Henry Moore. There will also be prizes for the best small museum (sponsored by Imperial Tobacco), the best museum in the field of fine and decorative arts (sponsored by Sotheby's), the best museum of industrial and social history (sponsored by Unilever), the best temporary exhibition (sponsored by James Bourlet and Co), and a special judges' award (sponsored by Book Club Associates).

## Ulster Folk and Transport Museum



The Ulster Folk Museum, established in 1958, has recently joined with the Belfast Transport Museum on a 176-acre site at Holywood, 8 miles from the centre of Belfast. A new exhibition gallery, opened in 1981, is the first of a proposed series of galleries to be located along the inner fringe of the outdoor folk park. In the open-air museum 16 units of traditional buildings have been reconstructed to illustrate many aspects of country life in the territory.

## Norton Priory Museum



Norton Priory Museum, at Runcorn in Cheshire, was opened in 1982. The culmination of 11 years of archaeological excavation and historical research on the site of a 12th-century religious house, the museum houses a comprehensive exhibition of medieval monastic life, using objects discovered on the site as illustrations. They include the art of the mason, the craftsmanship of tile makers, and the building of the priory itself before it was dissolved by Henry VIII in 1536.

## Museum of Leeds Trail



The Museum of Leeds Trail is a path along 6 miles of the Aire Valley linking the city centre with three museums and 40 historic sites. These include the Armley Mills Industrial Museum, from which comes this illustration of the textile gallery, a 19th-century villa, farm, forge, power station, foundry, railway, canal, bridges, Kirkstall Abbey (founded in 1152 and one of the finest early Cistercian abbeys in Britain), and the Abbey House Museum, the original gatehouse now housing a folk museum.

## Wellcome Museum of Medicine



The Wellcome Museum of the History of Medicine is based on the collections of Sir Henry Wellcome, FRS, a pioneer manufacturer of tabletted medicines. It is now a department of the Science Museum, and is housed there in two large galleries. In the first are re-created in tableau form aspects of medical history, including this reconstruction of a 1905 pharmacy, and in the second are 537 display units illustrating the science and art of medicine.

## Sheffield Industrial Museum



The Sheffield Industrial Museum at Kelham Island is housed in a former tramway generating station on the River Don in the city's industrial centre. The museum tells the story of Sheffield's industrial past, but it is also a working museum. The huge 12,000 horsepower steam engine, built in 1905 to power an armour plate rolling mill, is in operation, and three craftsmen, including this hand blade forger, work at traditional Sheffield trades in the Little Masters' Courtyard.

## Hunterian Art Gallery



The Hunterian Art Gallery in Glasgow houses the university's important works of art including the Whistler collection, a print gallery, a sculpture courtyard and the Charles Rennie Mackintosh wing. The architect's house has been skilfully reconstructed at one end of the gallery, with the original internal decorative schemes, and it contains the university's collection of his designs and sketches as well as many original furnishings and fittings. The gallery was completed in September, 1981.

## NOORTMAN & BROD



Sir Thomas Lawrence 1769-1830  
*Portrait of Miss Julia Peel*  
142 x 111.5 cm

18th and 19th Century  
British Paintings

**14th June-29th July 1983**  
Monday-Friday 9.30-5.30

in our gallery at

**24 St James's Street,  
London SW1A 1HA**

Telephone 01-839 3871 Telex 915570



Claude Monet 1840-1926  
*Bateau de pêche*  
50 x 62 cm

**“Impressionists”**  
An Exhibition of French Impressionist Paintings

**14th June-29th July 1983**  
Monday-Friday 9.30-5.30  
in our gallery at

**8 Bury Street, St. James's, London SW1Y 6AB**  
Telephone 01-839 2606 Telex 915570

Illustrated Catalogues on request

Enquiries may also be made to:

Noortman & Brod Ltd., 1020 Madison Avenue, New York NY10021  
Telephone (212) 772 3370 Telex 968597  
Noortman & Brod BV, Vrijthof 49, 6211 LE Maastricht, Holland  
Telephone 043-16745 Telex 56594

# Northampton the market view



Northampton's trading on success. Blending the old town with the new. Securing investment today for a better return tomorrow.

Old town, new town. Solid achievement and dynamic growth. A positive investment in today's uncertain economy.

Every 11 days since 1970 Northampton's welcomed one new firm, 45 new jobs, 48 new homes, 65 people, 6250 sq ft of new shops and offices and 22000 sq ft of brand new factories. Progress you can see on the ground, and in the ledgers – every ELEVEN days.

Success breeds success. And in Northampton that's a market view everyone can share.



Contact Donald McLean on 0604 34734 Northampton Development Corporation 2-3 Market Square Northampton NN1 2EN

# The wet in waiting

by Alexander MacLeod

Peter Walker, self-made millionaire and youthful minister under Mr Heath, has mellowed. But how long will he happily graze at Agriculture? A profile of a leading Cabinet heretic.

During one of the interminable Brussels meetings at which Common Market ministers transact the business of a uniting Europe, Peter Walker, Britain's Minister of Agriculture, rounded on his French counterpart who had just spent several minutes ruminating aloud about possible ways of reducing the EEC's dairy surplus.

"The answer," Walker declared, "is for the wine-drinking French to follow the British example and drink more milk." He had statistics at hand to support the point: Britons drink 232 pints each year compared with the French 80 pints. He also had a disarming smile. The French minister, Edith Cresson, smiled back. Later on the two were observed happily hobnobbing over a glass of claret.

It was a typical Walker performance. Hard-working but relaxed, genial but more than a shade chauvinistic, he really does think the French should drink more milk—preferably from British herds. He is also convinced that our farmers, the most efficient in the world, face a major problem.

"We know how to grow food. But we don't consume enough home-grown produce. We must import less, produce more and market our stuff more vigorously in Europe." The words, spoken in Walker's office just off Whitehall, carry conviction. The Minister of Agriculture, Fisheries and Food is a hawk when it comes to promoting Britain. He leaves the impression that he is utterly dedicated to agriculture. Odd to reflect as he is speaking that the same man only two years before being appointed to his present job in 1979 managed to write a fair-sized book about Britain's future that devoted only one sentence to farming and its place in the economy.

Acquaintances who remember Walker from the 1960s when he was Jim Slater's partner in the City (he stepped clear some time before the bubble burst) find it hard to reconcile today's apparently light-spirited politician with the abrasive whizz-kid of property speculation and lucrative insurance deals. In those days Walker was impatient and short on charm. Now, an economic dissenter in the Cabinet of a monetarist Prime Minister, he wears his rebel colours with roguish good humour. "Few people realize that I suggested that Ted Heath should have Maggie Thatcher in his shadow cabinet. He's never thanked me. I can't think why."

Though pleased to describe where he and the Prime Minister part company on economics, Walker is



CAMERA PRESS

even happier to tell you about the current successes of British farming. There is no hesitation as he insists that his own political leadership has been crucial in raising the average income of British farmers by 45 per cent last year and reducing by £1,500 million the amount spent by Britons on imported food since he became Minister of Agriculture.

"Farmers today are happy. They have begun doing well again, although they have a long way to go before they recover the prosperity of the early 1970s. They know this Government is right behind them, ready to help them do better." An ability to sell himself is not the least of his accomplishments.

On the other hand, achievement is certainly there. Described by one commentator as "a wasp in Mrs Thatcher's monetarist larder", he is an unashamed economic interventionist convinced that English bacon, Scottish salmon and Welsh shortcake will soon achieve places of honour in the supermarkets of Europe.

Walker's post as Minister of Agriculture is modest compared with the jobs Edward Heath gave him when, still in his 30s, he was Secretary for

Trade and Industry and then Secretary for the Environment. A colleague from those days describes him then as "a frenzied metronome working 16 hours a day seven days a week".

At Agriculture Walker normally receives only one red dispatch box each evening and tries to avoid reading the contents until after a bath and breakfast the next morning. Some lunch-times he is able to stroll from his Whitehall office to have a meal with his wife at their Westminster home. "I'm not at full stretch here, although days and nights in Brussels on Market business can be wearing. I have time to read books, think and enjoy my family. Weekends I spend in my Worcester constituency."

Walker married his secretary, Tessa Pout, in 1969. They have three sons and one daughter. Last year he sold his 400 acre farm near the Welsh border and is looking for another closer to his constituency.

When Mrs Thatcher was picking her Cabinet in 1979 Walker nearly got no job at all. A former close associate of Heath, an unblushing champion of efficient-but-compassionate Conservatism, he simply does not believe that

rigid ideology, monetarist or otherwise, should be part of a good Tory's political baggage. Observers at Westminster reckon Mrs Thatcher gave him a place in her team because he would be less menacing there than as a back-bench critic.

Even so, Walker pops up every few months on a public platform and delivers coded criticism of government policies which have led to high unemployment and have yet to produce the economic lift-off that Mrs Thatcher forecast when she took office. Discussing his successful efforts to pump new life into farming, he insists that the key to progress is eschewing dogma and remaining as flexible as possible.

A political friend explains: "Peter has no time for a laissez-faire approach to anything if it is not working. In his present job he has lots of scope to run his show as he pleases. The PM either hasn't got the time to notice, or takes the view that agriculture is a bit of a sideline where rejection of her own monetarist convictions does not matter much."

That comment perhaps misses an important element in Walker's relationship with the Prime Minister. He is a self-made man serving a leader who extols self-reliance and admires people who jump over or plough through class barriers on their way to success. Walker's father was a factory worker who later ran his own grocery shop. His mother, also resolutely working class, saw that young Peter got a place at Latymer Upper School.

Walker left school at 16 and never once thought of entering university or seeking an army commission. By then he was already active as a Young Conservative, influenced greatly, he says, by Churchill's wartime speeches. At a Tory Party meeting he was noticed by Leo Amery (father of Julian) who, hearing of the lad's parliamentary ambitions, gave him some crucial advice: to become financially self-sufficient as rapidly as possible.

By his own account Walker picked the only person in his street who owned a car and asked him what he did for a living. It was insurance. So Walker decided that insurance was for him and set out to learn everything he could about it. He made his first million well before his 30th birthday.

Sprawling in an armchair and wearing a trim grey City suit, Walker appears younger than his 51 years and does not look at all like an archetypal Minister of Agriculture. He discusses his "farm, fish and food" brief not as a dedicated man of the land but as a technocrat committed to his ➤

# "We are a nation of short memories"

(WINSTON CHURCHILL)



Medallion struck by the Goldsmiths and Silversmiths Company in January 1945 to commemorate the two "Battles of London" in 1940 and 1941. Packed in handsome presentation cases the medallions were sold on behalf of the Royal Air Force Benevolent Fund and have since become collectors items.

After 38 years World War II is just a memory for many of us and a whole new generation cannot even remember.

But each one of us, whether we lived through the war or not, owes a debt to the men and women of the RAF. 72,000 died and many thousands more were left disabled — mentally and physically.

The Royal Air Force Benevolent Fund still helps those who served, their widows and dependants. Each year we are spending almost £4,000,000 and demands on us are increasing as age and infirmity overtake the survivors. Inflation too, imposes an increasing burden on our resources.

We need your help now and for the future. Please remember the Fund in your Will. We gladly give advice on legacies, bequests and covenants.

Every donation we receive means we have more to give. If you know of anyone in need and who might qualify for help from the Fund please put them in touch.



**Royal Air Force Benevolent Fund**  
67 Portland Place, London W1N 4AR  
(Tel: 01-580 8343)

Registered under the War Charities Act 1940 and the Charities Act 1960  
Registration No. 207327

## The wet in waiting

own brand of Conservatism.

"British agriculture is probably without peer in the world. We are not good at cereal production on the prairies because we lack prairies. But in things like milk production we're better than the Americans and the Europeans. We're good at animal health. New technology finds its way on to our farms very fast. During the recession farming has done much better than almost any sector of the economy."

The real weakness, he concedes, has been marketing. Unlike the Danes or the Dutch, who have had great surpluses of food production, the British were not under pressure to develop marketing techniques. "This year we will be importing £4,000 million worth of food of a sort we could produce ourselves. The task I am setting the farming sector is to produce enough food to close the gap."

Europe, Walker is convinced, needs to be more central to attempts to expand food production. "In the European Community our share of their imports is only 3 per cent. If we doubled that to a miserable 6 per cent that would represent £1,000 million worth of exports. So far we haven't really had a good go at the Community market. We need our own organization to open up markets in Europe and markets at home, just as the French, Germans and Danes have organizations of their own working harmoniously with government."

Walker's marketing brainchild is called Food From Britain. He claims he had to fight hard in Cabinet to get the £14 million needed to start up the new body; he is in no doubt that by the end of the 1980s British food marketing will match our food-producing skills. Reminded that his approach is not typical of the Thatcher style of economic management, he notes comically: "Compared with the money the Government has poured into British Leyland, my £14 million is almost nothing."

Although the European market is important, he also believes the home market will be more so, at least in the beginning of the FFB's five-year programme. Walker thinks the flow of food from the Continent in the past decade or so has raised the British housewife's standards of selection. Cox's apples may have more flavour than French Golden Delicious, but too often they arrive on the supermarket shelf looking bruised and tired. In dairy produce British quality is generally high but producers were slow off their marks offering yoghurt and the fancy cheeses at which the French excel.

As Minister of Agriculture, Walker travels a lot to Brussels and counts prolonged sessions of negotiation there as among his least pleasant duties. He is not averse to the occasional jibe at Europe's expense. Continental UHT

milk, he says, "tastes so bad, not even my dog will drink it". Threatened with an influx of cheap French turkeys last year, he deftly tightened up import regulations, leaving the impression that Gallic birds were definitely not to be trusted. Some of his sharpest language was used during the dispute with Denmark over fishing grounds.

In Walker's own estimate his forays to Brussels, though personally debilitating, have yielded impressive dividends. The Common Market fishing agreement reached last January was "superb". He even depicts his tussles with European governments over the common agricultural policy as minor triumphs. "Under the last Labour government the cost of the CAP went up 210 per cent. Under the Conservatives the rise has been only 20 per cent. The proportion of the European budget devoted to the CAP has fallen from 85 per cent to 60 per cent since I became Minister of Agriculture."

Walker is adept at plucking favourable statistics out of the air to reinforce the impression that under his command British farm policy has gone from strength to strength. But then, it has. In the last year of the Callaghan government the average farm wage was £61. Today it is £105.

For all his insistence that life at the MAFF is a lot quieter than anything he experienced in the City or when he was a member of the Heath ministerial team, Walker does not strike one as a politician content to go on grazing for ever. With James Prior morose in Ulster and Sir Ian Gilmour out of the Cabinet, he can claim to be the leading "wet" in the Thatcher Government. He describes his relationship with Mrs Thatcher as "excellent" and in the next breath proffers a prescription for the Conservative Party calculated to turn knuckles white at Number 10.

"The task of Tories," he declares, "is always to get the right balance between efficiency and compassion. If you just go for efficiency, the disadvantaged will have such a ghastly time that your efficiency is undermined. If you just go for compassion, and say to hell with efficiency, you'll find you never have the means to exercise the compassion."

There is something of this creed in Walker's first book, *The Ascent of Britain*. More significantly, perhaps, he has written another, specifically modelled on Harold Macmillan's *The Middle Way*, which appeared in the late 1930s. It is called *The Middle Way Forty Years On*. Friends say it is a book written with intense conviction by a man who is certain that the time for a return to his type of Conservatism will eventually arrive.

A former colleague in the City who has kept an eye on his subsequent career suggests that Peter Walker has become devoted to agriculture in much the same way as Voltaire got involved in gardening. "He sees it as a phase imposed by political conditions currently in the ascendant. But remember, Peter is a wet in waiting, with time on his side."



Even when your Travellers Cheques are lost in the middle of nowhere they can be back the same day.

Wherever your journeys take you, you will always run the risk of losing your travel funds. With American Express, lost or stolen Travellers Cheques can be replaced within twenty-four hours.

In fact, in the USA and Canada, we can actually authorise your refund within as little as 12 minutes from your having contacted us.

**Helping protect your holiday.**  
The outstanding speed of refund authorisation is only the beginning. We can, if

necessary, help cancel your lost credit cards and provide you with a temporary identification card.

We can also assist in making alternative travel arrangements, send a message on your behalf anywhere in the world, and cash a cheque up to \$200, or equivalent.

**No extra charge.**

This unique package, provided at no extra charge, demonstrates that not all travellers

cheques are the same. So why be asked to carry anything less? Go to the banks that sell American Express—the world's leading Dollar Travellers Cheques.

They are available from the National Westminster Bank, Lloyds Bank, The Royal Bank of Scotland, Williams & Glyn's Bank, other selected Banks and Building Societies, American Express Travel Offices and Representatives and selected travel agents.

**The world's leading Travellers Cheques.**



# All you need to know about Scotch from Johnnie Walker



# The merchant bankers

by Rupert Pennant-Rea

Come rain or sun, profit or loss, their expensive advice is in demand. Growing firms consult them. So do debt-ridden governments. Graduates flock to join them. Quick wits are merchant bankers' biggest asset.

In the popular imagination bankers are sober-suited people who ask suspiciously after your overdraft. Unless, that is, they are merchant bankers, who are seen as expensively dressed buccaneers, arranging big contracts on board private jets. Even the names of their banks sound exotic: Rothschild's, Warburg's, Schroder's, Hambros, Kleinwort's. By contrast, what could sound more humdrum than the National Westminster or the Midland?

Like all caricatures, such comparisons are exaggerated but not entirely false. Merchant banks are different from clearing banks, in what they do and in the people they employ. The brightest graduates from the best universities used to go into the Civil Service or the professions; the City was regarded as a place for people with more money than brains. Today, with a shrinking Civil Service in a shrunken economy, the City has the pick of new graduates. Although many will end up in stockbroking or insurance, it is merchant banking that really attracts them. This year a bank like Morgan Grenfell, with 800 employees, will take on 16 new graduates. It has already had more than 1,000 applicants.

The merchant banks are always on the lookout for older recruits as well. Lawyers and accountants are popular, particularly for the banks' corporate finance departments. The retiring Governor of the Bank of England, Lord Richardson, practised at the Bar until he was 40. He then went into the City, becoming chairman of Schroder Wagg before going to the Bank in 1973. Politicians can also be favoured recruits. The former Defence Secretary, Sir John Nott, is joining Lazard's as a full-time director at the end of this Parliament.

Civil servants, too, have tempting salaries dangled in front of them if their work in Whitehall is thought relevant to a merchant bank's business. The Treasury has recently lost several of its bright young men; one was offered £30,000 a year by a merchant bank, twice what he was earning in Whitehall. The merchant banks will also pluck people from the top of their tree: the present joint chairman of Warburg's, Lord Roll, was Permanent Under-Secretary of State at the Department of Economic Affairs until 1966. Warburg's also lured Sir Ronald McIntosh, a Treasury man who had become director-general of the National Economic Development Office. The former editor of the *Financial Times*, Fredy Fisher, was another elevated Warburg's recruit.

All kinds of banks stick "merchant"



A meeting in the panelled boardroom of Hambros Bank. Rupert Hambro, the deputy chairman, is at the head of the table.

into their title, but then Château d'Yquem and Spanish plonk are both called wine. The leading banks are a breed apart, their pedigree determined by their membership of the Accepting Houses Committee. It has a clubby image, fostered by the fact that its 17 members are not the banks themselves but individuals who represent their banks. The Committee's chairman is Ian Fraser, chairman of Lazard's.

The banks represented on the Accepting Houses Committee differ widely in size. The biggest is Kleinwort, Benson; with assets in 1981 of \$6 billion, it was the 230th largest bank in the world and the ninth largest in Britain. The smallest is Rea Brothers, with only £155 million of assets.

What all these banks have in common is the "accepting" business of their title. Accepting developed during

the 19th century, when merchants exchanged what were effectively post-dated cheques—promises to pay when goods were delivered. The recipients of these bills of exchange wanted to use them as money: if well known, rich institutions would accept them (that is, add their own guarantee of payment) the bills would be as good as cash.

The value of the Accepting Houses' imprimatur was later strengthened by the knowledge that the Bank of England would guarantee them by accepting their bills. Today that is less of an asset, because recent changes in banking law mean that the Bank of England will accept the bills of other financial institutions as well. Accepting Houses are not complaining; they do not seem to have lost any business as a result of sharing their privilege.

The other criterion for membership

of the Accepting Houses Committee is Britishness. Banks have to be established under British law, with their head office in the City. They must be 50 per cent or more British-owned, and among their foreign owners no single holding can exceed 15 per cent of the total (or 25 per cent if it is an investor from another EEC country). When Antony Gibbs was bought by the Hongkong & Shanghai bank, it left the Committee with barely a murmur.

The historical origins of the merchant banks help to explain what they are today. Many of their founders came from abroad, refugees from wars or religious bigotry in Continental Europe. They kept their international connexions, though. For some—Barings in wool, Kleinwort's in sugar—financing foreign trade was their most profitable business. The

**Southeast Essex has always taken a pounding from the sea. Recently, the economic recession has taken its toll of the area, too.**

**So Mobil, one of the region's biggest employers, decided it was high time to help out on both the environmental and economic fronts.**

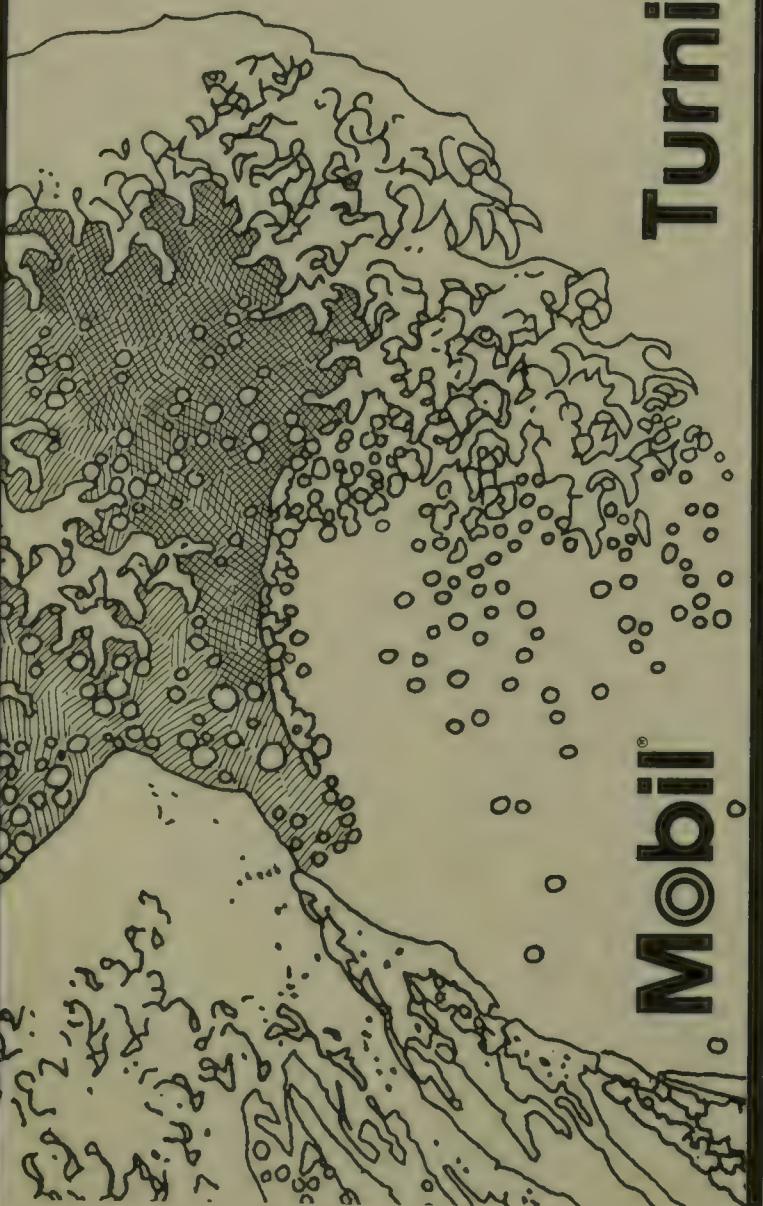
**In association with the Manpower Services Commission and Southend Borough Council, the company has initiated the Mobil Leigh Marsh Project: rebuilding a nature reserve's sea wall and employing some 80 people in the process.**

**The Mobil Leigh Marsh project is the first of its kind. And it's too good an idea to be the last.**

**For information about how companies can participate in similar schemes, contact your local Manpower Services Commission office.**

## Turning the tide

**Mobil**



## The merchant bankers

Continental link may also have served Rothschild's well: its legendary founder, Nathan Rothschild, is supposed to have heard of Napoleon's defeat at Waterloo, sold shares conspicuously in the Stock Exchange to encourage rumours of an English defeat, and then bought heavily just before the true story reached London.

Tales like that have doubtless grown with the telling, but they serve to underline one enduring characteristic of merchant banks. In the words of Sir Edward Reid, chairman of the Accepting Houses Committee from 1946 to 1966, they "live on their wits, not their deposits". By most yardsticks, merchant banks are dwarfed by the clearing banks. The total deposits of the 17 Accepting Houses at the end of last year were £18 billion, only one fifth of the four London clearing banks'. If the small really were doomed to succumb to the big, the merchant banks would have disappeared long ago. Instead they remain robustly alive.

Their survival is a tribute to their flexibility. On the face of it, their bread-and-butter work has not changed very much. Apart from accepting bills, they are still heavily involved in corporate finance—advising companies on the best way to raise money and then helping them to do so. Although companies borrow from their clearing banks, those loans are generally short-term and carry interest rates that can vary from month to month. Companies are therefore keen to minimize their dependence on bank credit, preferring to borrow from shareholders in the form of more equity. For public companies (those already quoted on the Stock Exchange) merchant banks will arrange rights issues—each shareholder, for example, being entitled to one new share for every five he owns. For "unquoted" companies, merchant banks will bring them to the Stock Exchange for the first time in what is known as a new issue. In both cases a company's merchant bank underwrites the share issue—that is, it guarantees that the company will receive a certain amount of money. If the merchant bank fails to sell all the shares to investors it will buy the rest itself (hoping to sell them as market conditions improve).

Merchant banks also invest large amounts of other people's money. Their involvement began with their managing the investments of their partners' families and friends. They still have private clients, but you would need at least £100,000 before a merchant bank would consider it worthwhile giving you any kind of personal service. Some of them provide banking facilities for their own staff, but they are generally wary of individual customers.

Nonetheless, well over half of Britain's population is indirectly affected by the work of the merchant

banks. Millions of small investors are conveniently bundled together in pension funds, insurance companies and unit trusts, and the Accepting Houses act as advisers or directly as fund managers. Some have their own investment funds as well, specializing in stockmarkets in the Far East, for example, or in property in the United States. Since exchange controls were abolished in 1979, individuals and institutions have grown more interested in holding foreign currencies. Rothschild's has a fund which allows investors to switch from one currency to another and is convenient because it avoids incurring a tax liability on each transaction. In all this fund management work, the merchant banks make their money either from commissions—a small proportion of the value of the investment involved—or from charging fees for their advice.

Whether they are helping one company to raise millions or investing the monthly pension contributions of millions of unknown individuals, merchant banks aim to change with the times or, as their admirers would say, keep ahead of the times. And they have not been slow to move into new kinds of business, which the world has obligingly created in the past 10 years or so. Floating exchange rates, changes in tax laws, new lenders from the Middle East, new borrowers from Latin America and Asia, the difficulties companies have in coping with recession—for merchant bankers, all these mean new opportunities for business.

They have pioneered ideas and practices which once seemed bizarre, even outrageous, but which have since become commonplace. Consider two examples, the first in 1958 when the City saw its first "takeover battle". Sir Siegmund Warburg, a German refugee who arrived in London in 1934, pushed his bank into the headlines by advising Tube Investments and an American company, Reynolds, in their bid to take over British Aluminium. The City Establishment regarded the whole affair as thoroughly distasteful, because British Aluminium did not want to be taken over. A rival bid from Alcoa, which was advised by Lazard's and Hambros, produced a real scrap. Warburg and its clients eventually won and the gentlemanly world of corporate mergers was never the same again.

More recently the merchant banks were quick to see the potential business created by the huge rise in oil prices in the 1970s. Some countries started piling up foreign exchange reserves beyond their wildest dreams. Others, more numerous, built up debts that were the stuff of nightmares. The merchant banks have won lucrative contracts with both groups, advising them how best to manage their new circumstances. Schroder Waggs got involved with Venezuela, Morgan Grenfell with oil-rich Oman and desperately poor Uganda, Baring's with the richest of all, Saudi Arabia. The most active has been Warburg's: it linked up with Lazard Frères in Paris and Kuhn Loeb



JACQUES LOWE/CAMERA PRESS



Left, Lord Richardson, Governor of the Bank of England, with his deputy, Christopher McMahon. Above, Ian Fraser, chairman of Lazard Brothers.



ILN PICTURE LIBRARY

Nathan Rothschild, who established the London house of his family's business in 1798 (ILN, December 24, 1898). Right, the league table of banks represented on the Accepting Houses Committee.

Lehman Brothers in New York, and the triad has had contracts with countries as diverse as Indonesia, Panama, Sri Lanka and Nigeria. Even though oil prices have fallen, it is unlikely that countries will feel less need for this kind of hand-holding. And if they do, the merchant bankers will shrug their shoulders and move on. They have lost business before: the trick is to find some more.

Reputations matter everywhere but especially in the City. Merchant banks are always conscious of their image, knowing it takes years to build up and only one bad mistake to pull down. They have no formal pecking order so reputations come and go.

However, it never does a merchant bank any harm to be seen to be close to the Bank of England. Four merchant bankers are currently members of the Bank's Court—a body that meets once a week but takes no real decisions about the Bank's work. They are Sir Robert Clark (Hill Samuel), John Clay (Hambros), Leopold de Rothschild (Rothschild's) and David Scholey

Chairman	Year end	Total assets £m*	Net profit £m	Average number of staff	Non-UK affiliates
Kleinwort, Benson	31.12.82	3700	20.0	1116	18
Schroder Wagg	31.12.81	2497	8.0	961	18
Morgan Grenfell	31.12.82	2186	13.1	816	20
Hambros Bank	31.3.82	1982	11.8	1522	14
Hill Samuel	31.3.82	1904	12.5	3411	20
Samuel Montagu	31.12.81	1682	6.0	na	11
N. M. Rothschild	31.3.82	1431	1.5	590	13
S. G. Warburg	31.3.82	1247	13.6	1166	10
Lazard Brothers	31.12.81	931	6.5	469	3
Charterhouse Japhet	31.12.81	593	5.8	na	4
Baring Brothers	31.12.81	583	1.2	700	7
Guinness Mahon	31.4.82	458	2.5	210	4
Arbuthnot Latham	31.3.82	374	1.2	na	3
Robert Fleming	31.3.82	328	9.1	387	6
Singer & Friedlander	31.12.81	317	4.05	231	5
Brown Shipley	31.3.82	302	2.0	667	5
Rea Brothers	31.12.82	155	0.9	184	3

\*Excluding acceptances

(Warburg's). Two of the past three Governors of the Bank have come from the Accepting Houses—Lord Cromer from Baring's, and Gordon Richardson (as he then was) from Schroder's. Their appointment brought their banks good publicity, which is why the Accepting Houses were miffed when the governor-elect—Robin Leigh-Pemberton, chairman of National Westminster—was appointed from outside their ranks.

The leading merchant banks also get important business from government. The present Conservative Government's programme of selling State-owned companies to private investors has brought plenty of work to the banks, writing prospectuses, advising the Government on the price to ask, and underwriting the sale. Whitehall is careful to avoid favourites: any of the leading Accepting Houses left out of one deal will be brought in to the next. The rewards are not bad, either. When Amersham International was "privatised" in February, 1982—and the Government criticized for underpric-

ing the issue—Rothschild's (advising the Government) and Morgan Grenfell (for Amersham) each received fees of £155,000.

Apart from the prestige derived from official connexions, merchant banks are also judged by the quality of their private clients. The biggest companies may have more than one merchant bank to advise them, and will call on their services at any time of the day—or the night. Merchant bankers pride themselves on how hard they work. Besides, when New Yorkers start leaving their offices at 6pm, it is 11pm in London, and Hong Kong will shortly be opening. No merchant bank can ignore the business that could come its way in the small hours.

A merchant bank's clients tend to be less fickle than those, for example, of advertising agencies. A company may stay with its merchant bank through inertia—think of how much would need to be explained to a new bank—or because it values an individual on the bank's staff. So the quality of the clients is not an infallible guide to

banking form. Nor is profitability, because the Accepting Houses are excused from disclosing the full details of their assets and profits. Although the disclosure rules are stricter than they were, the Accepting Houses are still allowed to hold "hidden reserves", figures known to only a handful of senior directors.

In the end, therefore, the merchant banking league table depends largely on gossip. Over the past few years that gossip has tended to rate Warburg's most highly. Since Sir Siegmund Warburg died last October, the City has been watching to see whether it was really he who kept the bank on top, even at 80 and from his home in Switzerland.

It sounds like the plot for a novel or a television series. Merchant bankers object, but not too strongly. Their trade depends on a bit of glamour. Without it, they might seem as ordinary as clearing bankers.

The author is Economics Editor of *The Economist*.



## Time and Chinese Lacquer



For information  
Please, call : (093) 278 77 87

*S.T. Dupont*  
ORLEANS A PARIS

## London's bridges by Edna Lumb 17: Chiswick Bridge



Chiswick Bridge

Edna Lumb

Chiswick Bridge was designed by Sir Herbert Baker and opened by the Prince of Wales in 1933, together with two more new bridges at Twickenham and Hampton Court. The Mortlake brewery that marks the end of the Oxford and Cambridge Boat Race is 100 yards downstream short of the bridge.



*Wartski*

ESTABLISHED 1965

14 GRAFTON STREET

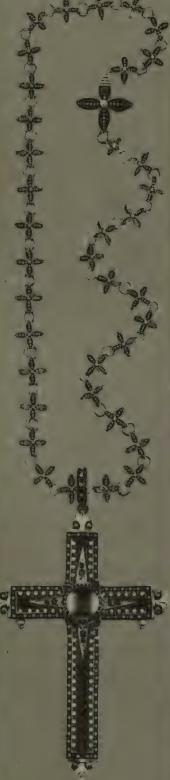
LONDON W.1

Telephones: 01-493 1141-2-3

Members of the British Antique

Dealers Association

GULIANO



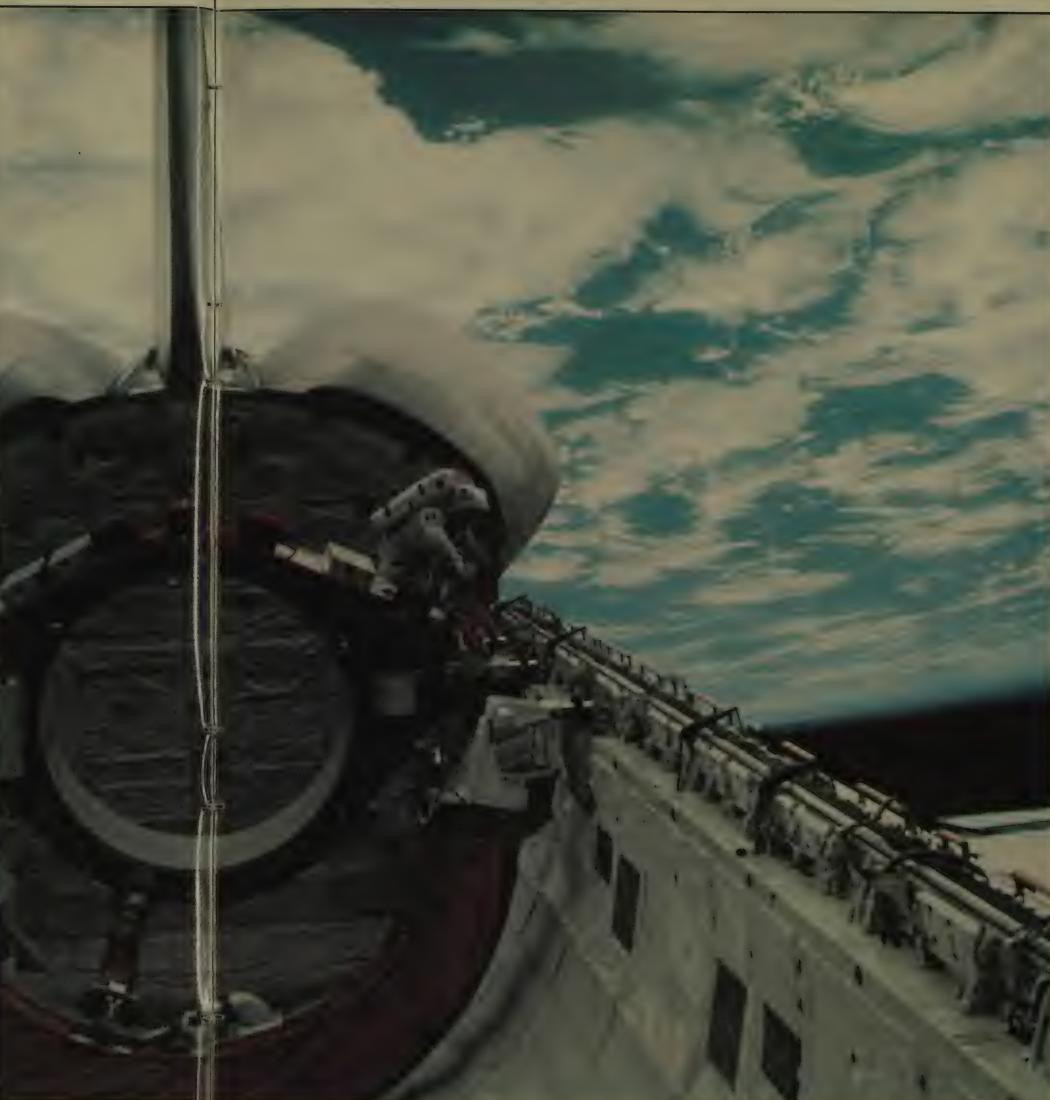
The five-day mission of America's second space shuttle, Challenger, included a four-hour walk in space—the first for almost a decade. Astronaut Story Musgrave and Donald Peterson tested their new \$2.1 million space suits and tried out a rope-and-winch back-up system for closing the cargo doors.



Story Musgrave used the handrails to move to the aft section of the spaceship. Top, with Earth in the background, he was photographed tethered to the slide cable. Right, at work in the cargo bay. One of the objects of the mission was to manipulate tools so that if necessary repairs could be carried out in space.

Shown slightly reduced

An enamelled gold cross and chain by Carlo Giuliano. The pierced cross enamelled black and white embossed with rubies and pearls and suspended from a chain of filigree mounts. Gold. Last quarter of the 16th century.



A carat or more.  
A little extra weight she won't mind putting on.



**A carat or more - one in a million.**

Every diamond is rare. But of all diamonds found, only one in a million is a gem diamond of a carat or more.

And, like love, becomes more precious with time.

A miracle among miracles. Born from the earth. Reborn on a woman.

The extraordinary diamond solitaire of a carat or more. When a man's achievement becomes a woman's good fortune.

A diamond is forever. De Beers.

# A talent to amuse

by Alan Hamilton

Perhaps because, unlike John Betjeman, he hymns no special social zone, Gavin Ewart's comic muse has remained a minority cult. But will the cry one day ring out, "Ewart's a genius", he wonders?

Gavin Ewart is 67 and growing ever more productive with age. After a long silence in his middle years, he has spent the last decade rediscovering his rich seam of comic talent to establish beyond doubt a reputation as the finest craftsman of light verse since Ogden Nash.

Yet the poetry anthologies continue to fight shy of him, and he remains known to a wider world largely by a single quatrain:

"Miss Twye was soaping her breasts in  
her bath  
When she heard behind her a meaning  
laugh  
And to her amazement she discovered  
A wicked man in the bathroom  
cupboard."

This was written in 1938, when he was only 22.

Since 1966, when he published *Pleasures of the Flesh*, Ewart's output has grown steadily more prolific. He belongs as much to show-business as to literature; his poems, sometimes concentrated into a single line, are dazzling little penny crackers that explode on the page—rude, cheeky, erotic, hilarious, frequently painful in the sharpness of their observation, but always entirely lacking in pretentiousness. Rarely does he tackle a broad canvas or write poems more than 30 lines long; he is often a poetic miniaturist.

Of his latest collection, *More Little Ones*, published in 1982 by Anvil Press, one reviewer said: "These little thoughts are malicious, sly, sardonic and crude. No one's tender feelings are spared but if you approach them properly, they are cathartic."

Ewart gets away with it by employing a whole quiverful of styles with which to shape his barbed darts. He is equally a master of the sonnet and the limerick, the clerihew and the Japanese three-line *haiku*. He can carve a one-line epigram as readily as a page of Tennysonian parody. He is a player with words, craftsman before artist, and it is no surprise that he has been an occasional winner of those poem-pastiche competitions at the back of the *New Statesman*.

In "The Tennyson/Hardy Poem", a kind of double-decker parody, he looks forward to outliving all his contemporaries:

"Soon comes the day when the stream  
runs dry  
And the boat runs back as the tide is  
turning,  
The voice once strong no more than a  
sigh  
By the hearth where the fire is scarcely  
burning."



Stiff in my chair like a children's guy,  
Simply because I have no seniors  
The literati will raise the cry:  
Ewart's a genius!"

That, for Ewart, is a positive epic. He is best with his little squibs, written as though through a microscope, such as "History", which consists of the single well chiselled line: "Ensuing events impede the backward view." Some might well argue that it is not a poem at all, but a mere epigram to be stored in an inside pocket, for production at a suitable moment to add dazzle to some high-flown conversation.

By far the commonest targets for his darts are women, and affairs. Women readers tend to find him perceptive and funny, but almost entirely lacking in romance. Some would see him as the most frightful male chauvinist, probably dressed in a grubby raincoat. Others simply cannot perceive what his attitude to women really is.

He is, he explained, nothing like that at all. He sat in the comfortable living room of his Putney flat, which would overlook the Thames were it not in the basement, looking mellow and not at all malicious in an old sports coat and with a glass of red wine, while his wife of 27 years toiled unseen in the kitchen. The room was copiously ornamented with pictures of his two grown-up children.

"Above all, poetry should be honest. Sex is a very underwritten subject in verse. I feel people should be straightforward about it, as Lawrence was. Sex

is funny and can be made funny, but the really funny thing is that people are hypocritical about it. I agree with Joyce, who said that if his books were too dirty to read, then life was too dirty to live."

He does not regard his poems as anti-women; they may on occasions be about women as sex objects, but they are equally about men as sex objects. The verses are sexy but not, he hopes, sexist. Some of the women's movement, he feels, cannot tell the difference.

"My poetical philosophy is that the sort of poetry I enjoy writing belongs to the comic muse. My view is that poems that are both funny and real are just as good as any high and mighty Wordsworthian panegyric on clouds." He admits, however, that his verses can startle and bruise tender sensibilities.

Ewart's views on the often sad comedy of affairs, and on the female of the species in general, were largely formed during an extended period of having little contact with them—a late awakening followed by six years' war service. Deprivation appears to make an excellent observation platform.

His spare and precise writing style is the combined product of a sound classical education at Wellington and Cambridge, together with 18 years of writing copy in an advertising agency. At school he was tutored in English by the great T. C. Worsley, who later became drama critic of the *Financial Times*. Worsley taught him sufficiently

well for Ewart to make his poetic débüt at the age of 17 with "Phallus In Wonderland" for Geoffrey Grigson's *New Verse*. In addition, the young Ewart read voraciously, often for 16 hours a day. "I was like Lenin preparing for the revolution."

The education, he says, was a greater influence than the advertising. "A classical education teaches you the precise meaning of words. You are made half-literate to begin with if you study Latin and Greek at school. But additionally, when writing advertising copy, you are always enjoined to compress it, so you get into the habit of not wasting words. And in an advertisement the headlines matter, so I went through a phase of inventing catchy titles to my poems."

Ewart's catchy titles, and his economy of style, are happily married in *The Lover Writes A One-Word Poem: "You!"*

After coming down from Cambridge, Ewart was unemployed for two years, filling in his time ghosting books until he found a job selling lithographic prints to schools. "I had no inside lane to any profession, nor any terribly clear idea of what I wanted to do. I tried without success to get into both advertising and journalism."

His dilemma was temporarily solved by the war, when he was conscripted into the East Surreys and eventually rose to be an officer in a light anti-aircraft regiment, serving with the First Army in North Africa and

FAY GODWIN

## A talent to amuse

Italy. He had, he says, an easy war, and rarely saw his own guns fired in anger. But despite attempting a small number of war poems, the experience of the war killed off most of his urge to write, and it was not until many years afterwards that he fully rediscovered it. "The war was somehow a knockout blow. I probably wrote only about a dozen poems during it, and when I got back to England I felt that my gift had more or less gone." For 25 years he published no book.

After the war he worked for the British Council, sending British books for review to foreign papers, but he was made redundant when the Council retrenched in the face of what Ewart sees as a concerted attack by the Beaverbrook Press. "Beaverbrook thought we were effete and élitist, and that our only purpose in life was to tell foreigners how to remove coffee stains from harpsichords."

He was encouraged to rediscover his gift in 1959, when his fellow-poet Alan Ross took over *The London Magazine* and encouraged Ewart to contribute. Coincidentally, he found himself working in advertising, a profession in which he survived well until at last he grew bored, and was not entirely surprised to be made redundant at the age of 55. He is by no means ashamed of his copywriting career.

"I wrote a rather good campaign for

Alka-Seltzer, and I produced a campaign for Andrews' Liver Salts that wasn't too bad. But I wasn't a genius; I was good at writing the copy, but not good at creating the original ideas." He was moderately pleased with a set of verses he wrote for Peek Frean's biscuits, but he considers his greatest advertising triumph to have been inventing the name "Strongbow" for a brand of Hereford cider. He discovered later that the 12th-century conqueror of Ireland and H. P. Bulmer both came from the same town.

His second redundancy, from the J. Walter Thompson advertising agency in 1971, encouraged him to do more writing, in between occasional teaching jobs; he hated being a supply teacher at a south London comprehensive, but enjoyed rather more teaching O level and A level English at a local adult education college. He also wrote book reviews. It was hard making a living, although he says he never made more than £3,000 a year out of advertising. Still, that was more than he ever made from writing verse in the early years.

"The most I ever made in my life from a single poem was £100; that was from one of those men's magazines who asked me to write some lines about the 1950s. It was a huge sum when the little poetry magazines were paying £10 at most for a poem."

Occasional literary jobs, like writing the commentary for a cassette to be sold to tourists at Stratford-upon-Avon, help to keep Ewart comfortable

but far from rich. His lifestyle is simple: he likes to write in the mornings while he is fresh, keeping the afternoons free for walking or household chores. Cricket is his one passion outside his wife and home; the game has moved him to verse on many occasions.

His inspiration, he says, was initially Auden, closely followed by Eliot and Pound. His wife Margo has had influence on at least one poem; lines about her are one of the few examples of old-fashioned romance in the Ewart canon.

Ewart is a poet of no particular place, neither a Housman of the shires nor a Betjeman of Metroland. He was born in London of a Scottish surgeon father and an Anglo-Scottish mother. His only known ancestor of eminence was his paternal grandfather, an Edinburgh zoologist who is credited with breeding the first striped beast of burden, by crossing a horse with a zebra. A painting of the hapless animal hangs on his sitting room wall. The idea of Ewart *grand-père* was to produce a beast of burden for Africa that would not fall prey to the tsetse fly; he was just getting somewhere when he was overtaken by the internal combustion engine. It is a preposterous and ultimately sad tale which Ewart clearly relishes, the sort of desperately serious, blindly hopeful, but ultimately ridiculous human endeavour which is the very stuff of his poetry.

Ewart is, like his work, entirely devoid of pretentiousness and almost too self-denigrating:

"Between the romantic lover  
And the sordid dirty old man  
Lies the fruitful wasted lifetime  
Of the years that also ran."

He is not really any of those things. He has passed his also-ran years and is back in full swing, his poetic darts sharper than ever, whether on the subject of bodily smells or the murder of a Belfast woman by a tribe of Loyalist female thugs in a long piece entitled "The Gentle Sex". Whatever the subject, his skill is to peel away the onion layers, discard the heart, and serve a small helping of distilled onion essence.

He has, like all the wisest poets, already written his epitaph:  
"I shall have done little enough to  
improve the cosmos—  
My political influence nil, my personal  
kindness  
Only a drop in an ocean where already  
the children  
Are born who will commit the next  
century's murders,  
My love so transient it's pathetic.  
They'll say (if I'm lucky):

He wrote some silly poems, and some  
of them were funny."

Serious stuff. Ewart is a parodist, and a better epitaph might be a parody of his own style, preferably in the limerick mode:  
"There was an old fellow called Ewart,  
Whose verse some despised as a blue  
art—  
But those with more learning,  
More clearly discerning,  
All recognized it as a true art."



There will always be those who prefer their  
favourite scotch with a little—water.

Don't be vague. It's always been Haig.

# THE COUNTIES

## Stanley Baron's

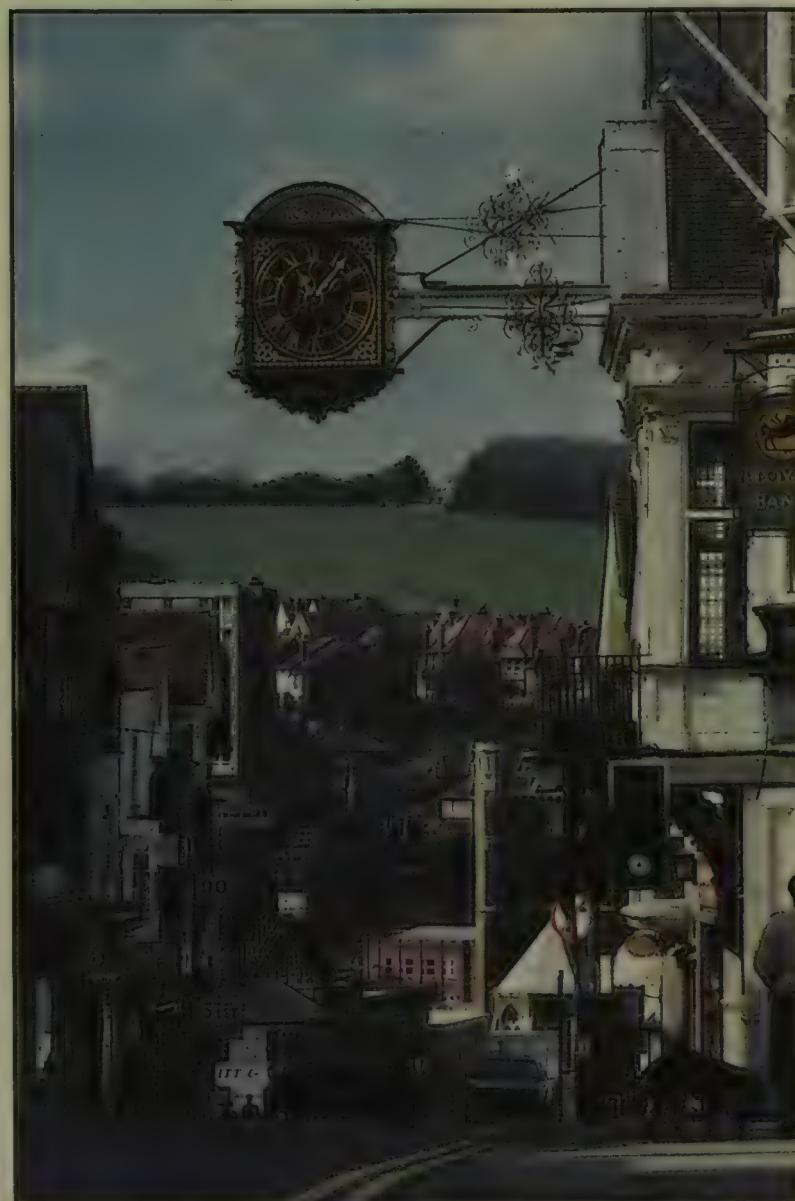
# SURREY

## Photographs by Richard Newton

For a small boy living in bricks-and-mortar Fulham, Surrey began at Putney and Putney was paradise. Across the River Thames, visible from our one green oasis of Bishop's Park, were the famous boathouses. The parish church of St Mary the Virgin beyond the bridge had its magic, too. Had it not sprung triumphant on the spot where the Devil flung a thunderbolt? And was it not there that the heroes of my youth, the Levellers, were laid low by country gentlemen who supported a revolution but would not pay the price? Best of all were the rumours that at the top of Putney Hill, wild, untamed country started. At the age of four I set out to walk there and was fetched home howling, but not before I had seen the green promise of the two great commons spread beyond The Green Man, and the little wooden-fenced cattle pound where the old Portsmouth Road widens out. The road, which is approximately the A3 of today, crosses the county from Esher in the north-east to Hindhead and the Hampshire border in the south-west.

Putney is not officially in Surrey now, having long since vanished into the bureaucratic maw of London. By some quirk, however, Putney Heath and Wimbledon Common are administratively joined and are beyond the GLC's clutches. There have been changes, of course. Mr Tibbet, of Tibbet's Corner, would find it hard today to recognize the whereabouts of the gatehouse where he touched his cap to Capability Brown, then engaged in creating "one of the finest parks in England" for Lord Spencer. The park has gone and so; except for the name, has the Corner, obliterated by a round-about for the A3 dual carriageway. Yet much remains the same: the winding paths that lead to the Windmill on Wimbledon Common, once famous for the bread-and-jam-and-slabcake teas served on trestle tables in its yard; the little meres and occasional swamps attracting minuscule wildlife, grateful birds and shimmering dragonflies; and the trees, perhaps more plentiful now than ever. The sense of mystery which can still be felt here, within 7 or 8 miles of Hyde Park Corner, is not peculiar to the Putney-cum-Wimbledon commons, for Surrey has many such places, each with its own character. As gifts of the past, when cattle- and sheep-grazing were common rights and the heaths were no-man's-lands, they give this county a special flavour.

Away from the Thames great houses and parks have never seemed at



Dominating Guildford High Street is the gilded clock of 1683, outside the Guildhall.

home in Surrey's small-scale landscapes and such as there were have long since crumbled. Henry VIII's Nonsuch Palace near Ewell was demolished in 1628 and Richmond Palace is now reduced to a few ruins. Richmond Park, with its ancient oaks and deer herds, still has the atmosphere of a pleasure rather than a chase. The poor, uncoveted soils of Surrey's commons which elsewhere might have been enclosed, perhaps as a warning not to build too close to jealous monarchs, may explain why there have been no Chatsworths, Blenheims or Burghleys. On the other hand, to see how well the medium-sized country house fits in you have only to drive through traffic-battered Kingston upon Thames (so unsure of its identity

these days that even its Coronation Stone has been pushed around) and on past The Angel at Ditton to Esher. We are heading for Claremont House and lake, in which I declare an interest for I lived near them for 27 years.

The history of Claremont and its demesne is typical of many of the properties of this kind which once ringed London. Sir John Vanbrugh built the first house, and having lived there for about seven years sold it with the estate to Thomas Pelham, the Earl of Clare, who named it Claremont. He asked Vanbrugh to add to it in a manner befitting his subsequent dukedom (he became Duke of Newcastle). Some 50 years later Claremont changed hands again. The new owner, Lord Clive of India, finding it unmanageable, pulled

it down. Capability Brown designed the new house in 1772 aided by his partner Henry Holland and the young John Soane. In the high-handed fashion of the time, they diverted the Portsmouth Road from the lakeside by slicing a gap (still called Clive's Cutting) through a neighbouring hill. Apart from this and the planting up of Charles Bridgeman's vast amphitheatre, Brown must have seen that most of Claremont's possibilities had been realized by his predecessor William Kent, for he changed little.

To restore as much as possible of the original design, dense growths of rhododendrons, planted in Victorian times, have been cleared away. True, the original views over the lake have been re-opened and the grand amphitheatre restored, but something of the garden's mystery and surprise has been lost. Kent's temple on the island has been restored, and in 20 or 30 years' time it should be possible to see the whole of his garden as it was in its prime. But would my old friend and part-time gardener Mr Weller have approved? He was one of the 40 or so gardeners employed by the Duchess of Albany, the last of Claremont's royal occupants after Lord Clive—the house has since been turned into a school. He remembered the green-uniformed royal messengers who travelled between Claremont and Windsor. He did not like change.

He would not have liked the new motorway (M25) cutting with all the charm of a power-saw across the heart of the easterly and southerly commons separating Claremont from Oxshott. There is a glimpse of it passing under the old road near the Fair Mile (so called by coachmen) between Esher and Cobham, where it slices up another good common before rising past Painshill to Ripley. Already the car commuters of the Surrey stock-broker belt farther south can drive to the City without seeing anything at all of the rest of Surrey.

This is fortunate for Ripley, whose charm still smacks of the stage coach. Its chief inns are the Georgian-fronted Talbot and the rambling old half-timbered Anchor, just before St Mary's Church. There is a curious link between The Anchor and the church, where a window is dedicated to Annie and Harriet Dibble who ran the inn and who died in 1895 and 1896, and to the racing cyclist, Herbert Liddell Cortis, a hero of the Ripley Road. He was one of scores of Sunday morning "scorchers" riders who, having

## Surrey

gathered at The Angel, Ditton, would race the 10 miles to The Anchor and on to St Mary's for the morning service. In days before the invention of tarmac, this road, like all others, was kept in repair by semi-skilled roadmen whose job was to hammer their piles of stones into a fine mash. Mixed with sand and water, this was spread into road holes and flattened into a patch indistinguishable from the rest of the surface. I can just remember one of the last of these men squatting by the roadside, his eyes protected by wire-mesh goggles while his chip pile grew. It was badly paid work and thankless, except for the appreciation of the "Ripley Readers", who treated the men to an annual feast.

Such lowly history underlying present Surrey has an echo in Guildford High Street, whose ancient cobbles, now replaced by tarmac, gave a textured setting appropriate to its fine old houses. Although the old parts are now modified by pseudo-restoration, the steep curve of the street, overhung by the great Guildhall clock, offers the best urban views in Surrey, save possibly Farnham's Castle Street.

Right, view of Wanborough village from the Hog's Back, the chalk ridge between Guildford and Farnham. Below, the almshouses in Farnham's Castle Street. Below right, Frensham Common's Great Pond, rich haunt of bird life.



Top, view from Leith Hill, the highest point in south-east England, across The Weald to the South Downs. Above, Farnham Castle, founded in the 12th century, former seat of the bishops of Winchester and of Guildford. Left, the clock of Abinger Hammer, an old iron-forging village; the figure of the blacksmith strikes the bell on the hour.



## Surrey

Guildford is quintessentially a county town, full of cheerful bustle, with a ruined castle founded in Saxon times to attest to its history, and a Jacobean hospital for the old and needy, given by the Guildfordian George Abbot, Archbishop of Canterbury, to express his love for his birthplace.

Guildford lies very much at a crossroads. The old Portsmouth Road carries on south-westwards to its summit at Hindhead; eastwards lie the North Downs where, from Newlands Corner, a famous beauty spot, there is a splendid view over the Tillingbourne valley; northwards the downs take the shape of the Hog's Back and the road leads to Farnham.

Here is an anachronism, for Farnham, the most individual of all Surrey towns outside Guildford, is today no more than a postal address. There is a society actively involved in the protection of the town but there is no local authority with which it can confer. Ridiculously Farnham, once a seat of the bishops of Winchester, the birthplace of that doughty individualist, William Cobbett, is now, thanks to Whitehall, a part of a nonentity called Waverley,

named after the scanty ruins of the Cistercian abbey a couple of miles away. This might just be bearable to local romantics but what of distant Godalming and far-off Haslemere, yoked under the same name? And what, too, of historic Chertsey, ruled from upstart Addlestone, or Esher, mysteriously detached from its own River Mole to be part of Emberbrook?

Much of Farnham as we see it today is the work of three men who were answerable only to themselves. Charles Borelli, Harold Falkner and Maxwell Aylwin had been pupils together at Farnham Grammar School early this century. Falkner and Aylwin were the architects and Borelli the business brain behind almost a complete facelift of the streets they loved. One now regrets the passing of some of the Victorian buildings removed in their enthusiastic rediscovery of the Georgian idiom. They opened up Castle Street, with its extremes of 12th-century grandeur in the episcopal castle at the top end and the early 17th-century alms-houses for "eight poor, honest, old and impotent persons" halfway down, and restored its wide, lower end with a new Town Hall and Bailiffs' Hall. Falkner, an idiosyncratic anti-bureaucrat with a determined

Detail of the memorial window in St Mary's Church, Ripley, dedicated to the Dibble sisters, of The Anchor, by cyclists who met there in the 1880s. Above left, the Norman keep of Guildford Castle.

contempt for building bylaws, was as happy with a mortar-and-trowel as with a drawing board. He died battling with the then urban district council, leaving his memorials all around him.

The do-it-yourself mentality of the Borelli-Falkner-Aylwin era is still strong in Farnham. The Farnham School of Art has become the West Surrey College of Art and Design in a new home of its own thanks in large part to its former Art School principal, James Hockey. The Maltings, a fine 18th- to 19th-century industrial complex on the banks of the River Wey, echoes to the sound of young voices. Volunteers from local youth clubs, led by a former army engineer, substantially adapted it into a now thriving social centre.

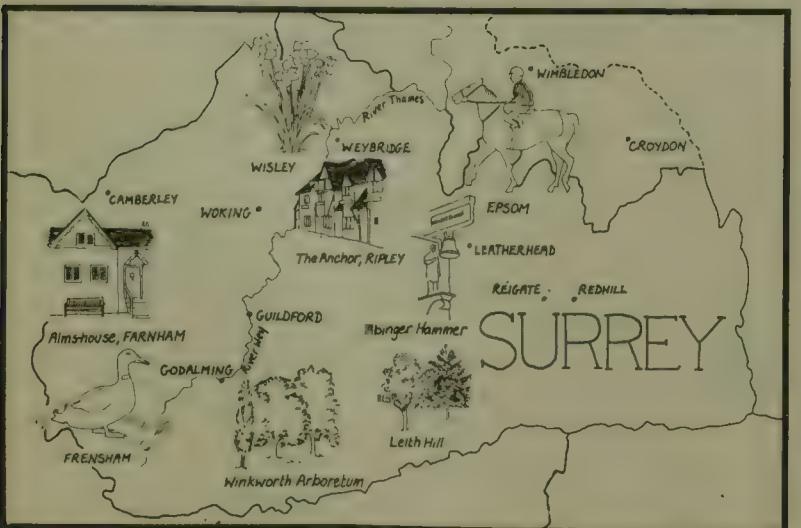
At Frensham Common on the way to Hindhead we can still trace remnants of Farnham's history. The Great Pond there was dammed to increase its size and was a source of fish for the Castle and the Abbey. Downstream from its outlet is one of the prettiest

short walks in Surrey. But Bernard Shaw, walking on a damp day from Farnham to stay with his old friend of the Humanitarian League, Henry S. Salt, thought the rest of the journey to Hindhead dismal. Villages like Tilford and Thursley are pretty but this is primarily Thelwell pony country from which the realities of country life have long since drained away.

It would be better for the serious walker to take a giant leap eastwards to the North Downs, landing perhaps at the hilltop chapel of St Martha, between the River Wey and the Tillingbourne stream, and walk along any of the tracks claiming to be the Pilgrims' Way. Connecting Winchester and Canterbury, it is a route certainly older than Christianity and is not so much a single path as a skein. As early pilgrims would have varied their route according to weather and danger, so can we, stopping off at valley villages like Shere, through which the Tillingbourne meanders prettily.

Since the Pilgrims' Way also belongs to Hampshire and Kent, it can only be said that Surrey embraces it as it might a stranger. The sense of county is stronger with the approach to John Evelyn's woods at Wotton. As a boy, learning my journalist's trade on *The Middlesex County Times* at Ealing, I would put my pen down at the end of press day and cycle across the width of Surrey to swim in a pool nestling on Leith Hill's slopes. The adjoining hamlet was Archbishop Stephen Langton's birthplace. Lucky man to be young in such countryside and lucky Evelyn to have the raw material for his great work *Sylva* all around him. And we are lucky to inherit so much of the forestry practice he preached. This is the very best part of rural Surrey and it reaches its peak, literally, at Leith Hill. Approached by a maze of paths through a wealth of woods, it is just short of 1,000 feet high but the tower on top makes up the difference. From the foot of the tower the South Downs are in sight.

Box Hill, Leith Hill's neighbour and its rival in popularity, hides behind the great tide of trees reaching nearly all the way to Dorking. For the vigorous, the best way to climb up it, through the boxwood, is by the stepping stones near Burford Bridge. The best way down is across the open slopes of Zig Zag Hill past George Meredith's old home at Flint Cottage, where he lived for 30 years. Nowadays even its enormous box hedges would scarcely have protected him from prying eyes on the hill above. Opposite the Zig Zags, across the River Mole, is a steep, wooded escarpment topped by Ranmore and its common. This long green strip offers the start of a good walk to Polesden Lacey, another of Surrey's modest mansions and once much favoured by European royalty who could also visit Epsom near by. Stroll the length of the Long Walk, sniff the air for post-prandial cigar smoke and you will be back in Edwardian times. The scene has changed very little.



### Surrey

**Area**

414,950 acres

**Population**

1,041,800

**Main towns**

Guildford, Farnham, Epsom, Camberley, Redhill, Staines, Woking, Leatherhead

**Main industries**

Chemicals, engineering, aerospace, air communications, agriculture

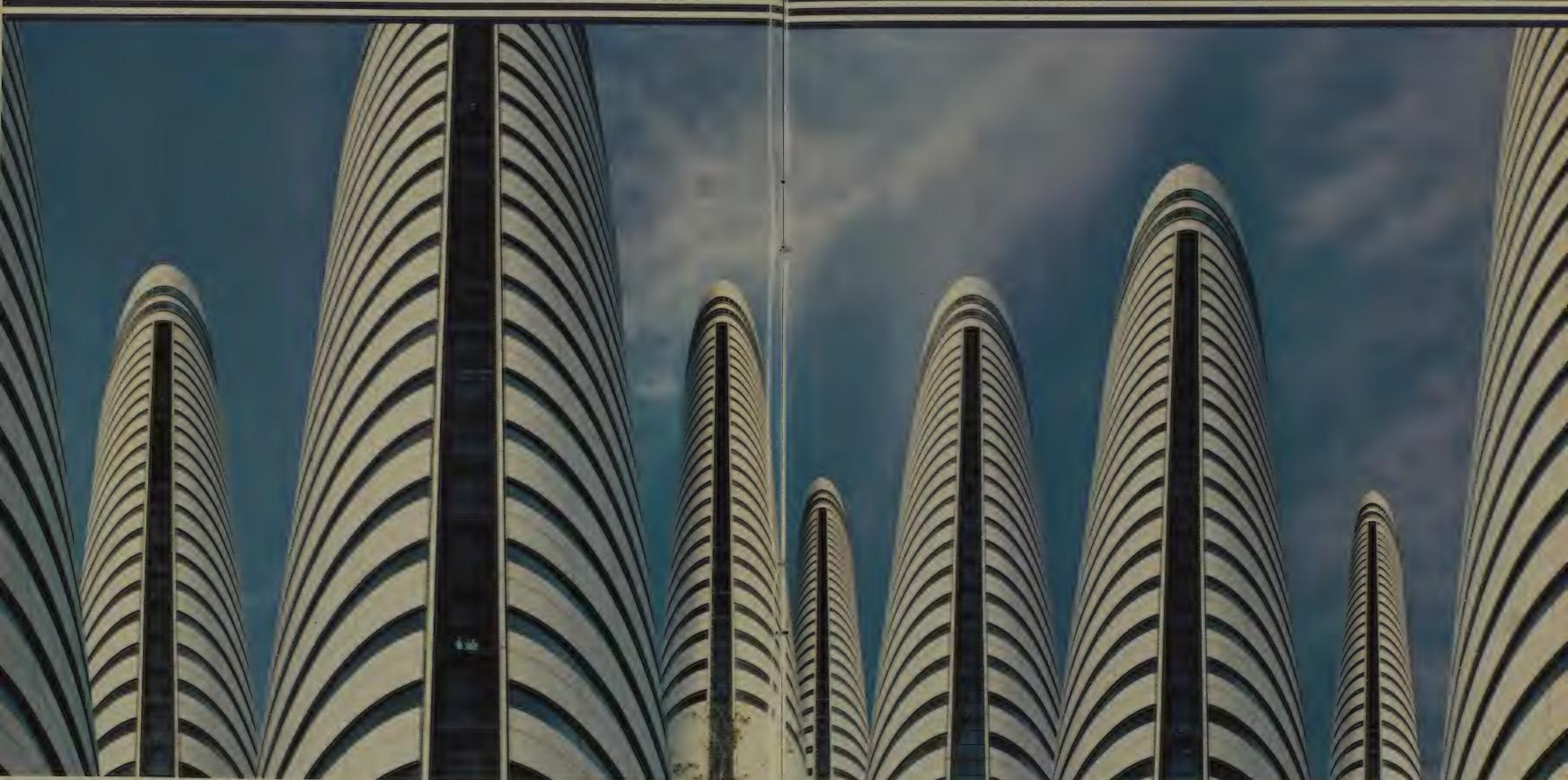


*"Afore ye go"*



ROTHMANS-THE GREAT

EST NAME IN CIGARETTES



MIDDLE TAR

As defined by H.M. Government

DANGER: Government Health WARN

NG: CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH



# Sculpture by Dame Elisabeth Frink, DB.E., R.A. Masterpiece by Daimler.

Every model in the Daimler range now offers a standard of luxury and performance that we believe to be simply incomparable.

The unmistakable hall-marks of Daimler craftsmanship are evident from the moment you enter the sumptuously appointed interior, furnished throughout in finest Connolly leather, matched burr walnut veneer and deep-pile carpeting.

In keeping with the Daimler tradition, every conceivable aid to comfort, convenience and safety has been incorporated into the

standard specification, including, on most models, an electrically-operated sunroof, electric remote-control door mirrors, rear inertia reel safety belts and head restraints, rear reading lamps and a host of other refinements.

The opportunity to acquire a masterpiece happens on very rare occasions.

If you have ever considered ownership of a Daimler, this is one of those occasions.



Call your Daimler specialist for a private view.

BY APPOINTMENT  
TO THE QUEEN ELIZABETH II  
AND THE ROYAL FAMILY  
AND THE HOUSE OF COMMONS  
AND THE HOUSE OF LORDS  
AND THE CHURCH OF ENGLAND  
AND THE CHURCH OF IRELAND

# The Coronation and after

June 83

The Queen was crowned in Westminster Abbey on June 2, 1953. Those old enough to recall that day 30 years ago will have unfading memories of the occasion, and of the pageantry and popular rejoicing that attended it. Cecil Beaton's photograph caught both the grandeur and the warmth of the moment after the crowning. On subsequent pages we reproduce other pictures of that time and of some other royal occasions that have followed.





On June 2, 1953, the Coronation of Queen Elizabeth II took place in Westminster Abbey. Left, having been invested with the Robe Royal, she was crowned seated on King Edward's Chair, holding the Royal Sceptre and Rod of Equity. Above, she was then enthroned, and the Duke of Edinburgh led a procession to pay homage.



The golden State Coach carried the newly crowned Queen and the Duke of Edinburgh in the procession to Buckingham Palace where, right, they later appeared on the balcony with their family and the train bearers and pages to greet the crowd.



In 1977 the Queen celebrated her silver jubilee. On June 7, Jubilee Day, she was driven to St Paul's Cathedral for a service of thanksgiving in the golden State Coach not used since her Coronation. After the service she strolled among Londoners before appearing on the balcony of Buckingham Palace with her family.



At the wedding of the Prince of Wales and Lady Diana Spencer in St Paul's Cathedral on July 29, 1981, the Queen and Prince Philip looked on with other members of the royal family as the Archbishop of Canterbury, Dr Robert Runcie, performed the marriage ceremony. In the foreground is the bride's father, Earl Spencer.



Left, the Queen received the Pope at Buckingham Palace on May 28, 1982, the first day of his historic visit to Britain, and a few days later was host to President and Mrs Reagan at Windsor Castle.



The Queen was greeted by well-wishers in the streets of Perth during the four-week royal tour of Australia, New Zealand and Sri Lanka in the autumn of 1981.



At the Peradeniya Gardens in 1981 during her first visit to Sri Lanka for 27 years.



A ceremonial procession on the island of Tuvalu on the 1982 Pacific tour.



Above, at the start of her 10-day visit to California this year, on the aircraft carrier *Ranger* in San Diego. Left, Frank Sinatra and other stars were present at a Hollywood gala in the 20th Century Fox studios.

THOMAS HENRY

THOMAS HENRY

53



A keen follower of equestrian events, the Queen is accompanied by Princess Margaret and the Queen Mother at Badminton, and the Queen Mother at the Derby.

The Queen celebrated the 30th anniversary of her accession to the throne on February 6, 1982, with the Duke of Edinburgh at Sandringham.



The Queen with Prince Edward at a Windsor horse show, attending the Braemar games, and presenting Prince Charles with a trophy after a polo match at Windsor.

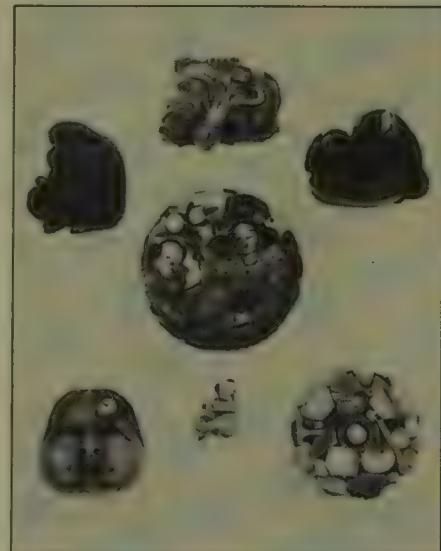


A portrait issued to mark the Queen's official birthday on June 12, 1982.

# 1793 *Bonhams* THE AUCTIONEERS AND VALUERS.



Mrs. Emily Crawford: signed and dated 1872. Est. £3000/4000.  
VICTORIAN ENGLAND SALE JULY 14 AT 6.30 P.M.



6 Japanese netsuke and a fine ivory ojime.  
Ranging in estimate from £200/1000.  
FINE JAPANESE CERAMICS & WORKS OF ART.  
JUNE 24 AT 11 A.M.



Victorian marquetry bureau plat.  
Est. £1000/1500.  
VICTORIAN ENGLAND SALE JULY 14 AT 6.30 P.M.



Victorian marquetry side cabinet in the manner  
of Holland & Sons. Est. £3000/4000.  
VICTORIAN ENGLAND SALE JULY 14 AT 6.30 P.M.



J. Ramsey. Est. £4000/6000.  
MARINE SALE TO COINCIDE WITH COWES WEEK IN AUGUST



Late 18th. Century English primitive,  
from one of a pair. Est. £400/600.  
ANGLER'S WEEK SALE JUNE 9 AT 6.30 P.M.

For catalogue and viewing details contact Caroline Cartwright. Late entries for these sales may be accepted up to one week prior to auction.

MONTPELIER GALLERIES  
Montpelier Street, Knightsbridge, London SW7 1HH Telephones: 01-584 9161

Regional Representatives:

HOME COUNTIES NORTH Radlett (09276) 5894 SOUTH WEST ENGLAND Axminster (0297) 32965  
AVON and WILTSHIRE Bath (0225) 21455 EAST ANGLIA Kings Lynn (0553) 840203 WALES & WELSH BORDERS Eardisley (05446) 633  
SCOTTISH BORDERS Lilliesleaf (083-57) 358

# Antipodean tour

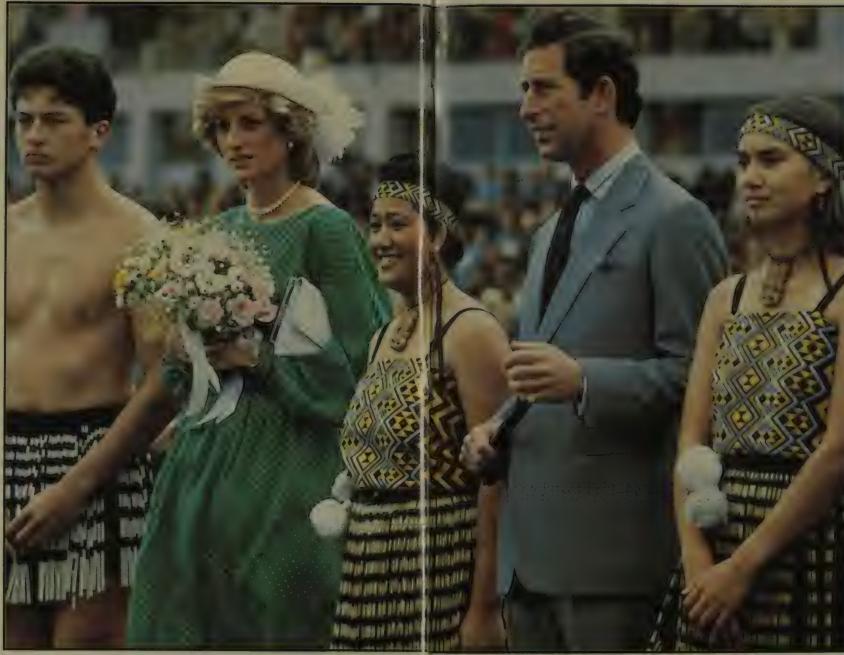
June 83

The Prince and Princess of Wales undertook their first official overseas tour together when they visited Australia and New Zealand, accompanied by Prince William. Although the weather was not always kind, the wet did nothing to deter the crowds which were sometimes almost embarrassingly large. The young prince, who showed an early aptitude for playing to the cameras, proved a particular attraction.



Ten-month-old Prince William of Wales demonstrates in Auckland his newly acquired ability to stand as his parents watch in admiration.

At Melbourne, last stop on the Australian part of the tour, the royal visitors are guests of honour at a variety concert at Melbourne Concert Hall, below.



During one of his appearances for photographers the baby Prince William of Wales sits in his father's lap in the gardens of Government House, Auckland.



On a visit to Wanganui Collegiate School to see Prince Edward, who has been teaching there as a junior tutor for the past six months, the Princess receives flowers from onlookers.

EST. 1830



TEACHER'S. A WELCOME AWAITING.

# The new Ferguson Videostar-C. Try it for size!

At last, true portability comes to video!  
The heart of the new Ferguson Videostar-C is  
the amazingly compact video recorder.



It measures just under  $7\frac{1}{4}$ "  
 $\times 8$ "  $\times 3$ " and weighs a  
fraction over 5lbs.

Including the battery!

Put simply, it means  
your energy goes into  
recording images – not into  
carrying the equipment.

The secret's in the new  
cassette. It's just one-third the  
size of a normal VHS cassette.  
This means everything else has  
been scaled down to match.

Yet you can play  
this new cassette in  
any VHS recorder,  
thanks to a very  
simple adaptor.

Simplicity is the  
name of the game  
with the new  
Ferguson Videostar-C.  
The new camera is  
itself scaled down  
for perfect  
compatibility with  
this compact unit.

This is video made easy. Easy to  
operate. Easy to take around with you. And  
easy to get great results.

See the Ferguson Videostar-C at your  
Ferguson Dealer. You'll see how Ferguson  
have cut video down to size!

High sensitivity at  
low light-levels

Power zoom

Electronic  
viewfinder

FERGUSON

COMPACT COLOUR VIDEO CAMERA

Easy clip-on  
battery

Electronic touch controls

Recorder can be  
connected directly  
to T.V.



**FERGUSON**  
Videostar



# The life of the busker

by Andrew Moncur

Highly individual and inventive, today's street performers continue a centuries-old tradition of entertainment on London's open-air stage. Some are now even being awarded Oscars of their own, but times—and winters—are hard, and attracting a crowd has become more of a challenge than ever.

Photographs by Philip Sayer.

Syd Rasputin rattled his chains, slapped his frogman's flippers and declared that he would attempt to break Houdini's record for escaping from manacles in an underwater prison. But whereas Houdini had struggled out of his chains in seven seconds while submerged in a 500,000 gallon tank, Rasputin would have to settle for plunging his head into a bucket of water—freezing cold water, mind you.

Later he would conclude his performance by singing the national anthem with his head in the same bucket. "The last person who tried this ended up in Queen Mary's Hospital in a decompression chamber, suffering

from the bends," he announced to the crowd at Covent Garden.

Syd Rasputin is a player in London's longest-running show, one of the cast of thousands in the centuries-old working world of the busker, an open-air palace of varieties performing to the music of the penny whistle, the string quartet and the one-man band.

You need not have perfect pitch to succeed as a street musician in London. But a good pitch helps. That is the point at which the entertainers come into conflict with authority. "Playing music in the street is no offence if no obstruction is caused," a spokesman at Scotland Yard ex-

plained. But the busker wants to find a pitch where he can perform before the largest available crowd, and what to him looks like a good paying audience looks suspiciously like an obstruction to the policeman.

The world of the busker has been changed by influences which the highly individual entertainer cannot control. The days of the theatre queue, for instance, have departed—and so have the tumblers and paper-tearers who used to pass the time, and the hat, while they waited.

There are few places in London where street entertainers can perform without fear of being moved on or

arrested and fined. Syd Rasputin's matinée show was taking place beneath the portico of St Paul's Church, in the Central Market Piazza at Covent Garden, private property with a tradition of hospitality to strolling players. A plaque records that near this spot Punch's puppet show was first performed in England and witnessed by Samuel Pepys in 1662. An annual service for Punch and Judy "professors" takes place at St Paul's.

The portico has become a stage for jugglers, fire-eaters, mimes, musicians, singers and acting troupes. Entertainers book into the performance diary kept by an organization ➤



In Covent Garden's Piazza Syd Rasputin, wearing flippers and handcuffs, emulates Houdini's underwater escape from chains by dunking his head in a bucket of water.



Mr Bat, dressed as a City gent, balances bowler hat and umbrella on his nose as part of a juggling routine which delights spectators at Covent Garden.



## The life of the busker

called Alternative Arts at the office of the local community association. There are no auditions but performers have to accept certain conditions: no offence or danger may be caused to the public; commercial promotions, party politics and religious fanaticism are banned. There are now about 250 registered performers.

For those like Rasputin—whose real name is Jonathan McKenna—who have a drama school and conventional stage background, appearing in the street is no come-down. He takes professional pride in drawing and holding a crowd that could walk away.

"The fact is that I am out here five days a week, doing 10 or 12 shows a week in front of good audiences that are there because they want to stay. They will wander off if they are not enjoying it," he said. He believes that street entertainers represent an honourable tradition. "You have got the people here you used to get in the old time music hall. The only trouble is that you don't have the venues. This is the venue—this is music hall."

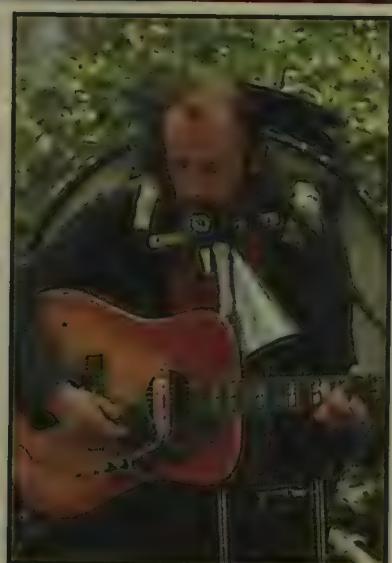
Rasputin eats razor blades as an appetizer to attract the gathering

crowd. "Roll up, roll up, ladies and gentlemen, and see the only show of its kind in the occidental world," he bellows, with the modesty of a fairground barker.

Tim Bat, who juggles with (among many other things) an egg, a frying pan and a blazing French loaf, is no less inviting. "You will be amused, you will be amazed—this is your lucky day," he chants at the passing crowds.

"I enjoy pulling a crowd. To me it is a great challenge. Sometimes there may be only a dozen people who are a potential audience. After you have been going for a little while and made a few announcements they just come out of nowhere. In 10 minutes you have got perhaps 100 spectators," he said.

Only then can Mr Bat—his real name is Batson—start to enjoy himself. He appears as an eccentric City gent, with bowler, umbrella, and two dandelions in his buttonhole. He balances the hat and the brolly on his nose, juggles with an orange and two apples, one of which he eats; uses a yo-yo to pluck a feather from a volunteer's clenched teeth; and performs his routine with egg, frying pan and burning baguette. This ends with the egg being fried over the naked flame—and, on this occasion, being given to a 20-month-old Doberman Pinscher bitch



Top left, Andrew Sinclair does his "robot" mime to music. Top, Smartie the macaw looks on as Wally Gangrinder works his barrel organ in Portobello Road. Above left, Mac McDonald, human juke box, can perform any one of 24 tunes on request. Above right, "Marc", the one-man band, haunts Leicester Square in the summer.

named Shandy, who had been brought to Covent Garden by her master for a morning walk. She ate it with relish.

Tim Bat has a friend who collects money from (or "bottles") the crowd. "I will just say one word for the people who are walking away without paying. Guilt is a terrible thing," he calls at the retreating backs. All street entertainers

are reticent when it comes to discussing money. "You have to do well in summer because in winter money is very poor. You can make a living here but it is bloody hard sometimes," he said.

It was certainly hard on the first day that Andrew Sinclair tried his act in public. He is a mime, whose speciality is to appear as an automaton, a stiff-

jointed robot moving to music. He came up from Littlehampton for the day, with his mother and brother, to see whether he had the nerve to go through with his routine in front of a London street audience. In the event, his family made up the greater part of the crowd. Then they all went home to Littlehampton again.

"It was December and it was really cold and there was nobody about. I just said I would go out and try for the first time. Nobody gave any money. That happened the first couple of times I tried it," said Andrew, who is aged 19 and who appears in an olive-green US Air Force boiler suit and a hat with a visor. Recognition has come, if slowly. "About a week ago I did a show and a lot of French students took the hat round for me. I had to sign about 10 autographs," he said.

The performers certainly provide variety. Few visitors to London could expect to see, among the sights, Saundra Staunton, billed as the singing story-teller, or Mac McDonald, who appears thinly disguised as a juke box. Saundra confronts her public, wearing a yellow dress over voluminous white bloomers, and sings stories of her own composition, in which she performs every part, from soprano to bass. Her repertoire includes *Red Riding Hood* and *The Old Woman Who Lives in a Shoe*, which she says is rather Wagnerian. "The best thing for me is when people from the opera house listen and say, 'Will you sing this?'" she said.

The general public can be a little less appreciative. "They have the wrong idea about us. They don't realize we are professionals. Some will stand and listen and won't give you any money because they think it is begging."

Mac McDonald, on the other hand, sings nothing until he is paid. He stands behind a silver and red screen which bears a coin slot and a list of 24 well-loved pieces of music. Members of the audience are invited to insert 20p and select a tune, ranging from "Great Balls of Fire" to the overture to *William Tell*. "This juke box will accept any combination of coins. It will make change up to £1. It will even accept cheques with a bankers' card," announces a tinny voice from behind the screen.

When a paying customer chooses an item, Mac McDonald's head appears through a circular hatch in the screen and he booms out the appropriate song. "It is just performing," he said. "That is my ideal way of making my way through life. If you give people a good time and make them happy they give you back everything by their smiles and their applause."

They also give back cash, which helps an actor to survive during those lengthy spells between engagements. In the winter the return is minimal. In the summer the crowds and the earnings are greater—but so is the level of competition. "You have to work hard to get a living at it," said Mr McDonald.

Busking has its ups and down, as Peter "Smudge" Smith, a cornet- and

trumpet-player, can testify. One of his favourite pitches is Hungerford foot bridge, where he can choose a mid-river spot, overlooking the Thames and the Royal Festival Hall, and play 1950s jazz to his heart's content. Sometimes he has a distinguished audience.

"One night a porter came out of the Royal Festival Hall and said the Queen was in her suite. He had just been serving drinks in there and they could hear me. I said, 'Are you going to tell me to go?' and he said, 'No, they quite like it,'" Mr Smith told me.

At other times his playing is less popular. He was arrested once in the Underground station at Leicester Square, where he had been trying out a new mute for his trumpet. The magistrate at Bow Street asked him how much money he had earned in the station. Mr Smith confessed that he had been given 60p. "He said, 'I'm very sorry, I am going to have to fine you 50p.' I told him that I didn't have it on me. I had spent it on breakfast. I asked if I could bring it in. He said, 'You want time to pay 50p?' While the court was sniggering he said, 'Today's Friday—pay it by Monday.'" And Mr Smith did.

Peter Smith, who was a musician with the Gordon Highlanders before taking up his busking career, believes that the days of rich pickings for street musicians are over. "I gather from the older buskers in the 1960s they used to make a lot of money, especially from cinema queues. It is probably something to do with the economic climate. Not as many people are going to the cinema and also there is advance booking. Queues have diminished."

Faced with that trend it is possible to understand why a one-man band might consider packing up. "Marc", the bandsman who thumps and strums his way round Leicester Square, even applied for a government training course as a carpenter one winter because business was so poor. In the summer he was back on his usual beat, with the bass drum and cymbal that he plays by pulling a string attached to his right heel.

"There is no money about any more. There are three million people unemployed and half a million are in London. That is a fairly large chunk of the working population. It has never been the tourists that give us the cream of the money—it is your average Londoner," he said.

Wally Gangrinder and his red, green and blue macaw, Smartie, both depend upon the income that a barrel organ can yield in Portobello Road, and elsewhere. They seem to make a comfortable living—although, in this case, it appears to come from the average tourist. "I get enough to buy a pint of beer and a packet of fags and then I go home. I don't need a lot of money now," said Wally, a 74-year-old retired merchant seaman. It seems appropriate that he picked up Smartie in Buenos Aires 24 years ago, in exchange for 200 cigarettes. The bird has helped to pay for his tobacco ever since.

# Christian Dior

FOR MEN



Eau Sauvage.

Fresh,

elegant and

discreet.





THE FAMOUS GROUSE  
COUNTRY OF ORIGIN - SCOTLAND, NOTED FOR  
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

# Sculptor of mysteries

by Ursula Robertshaw

Included in an exhibition at Charles de Temple in Jermyn Street until May 31 is a collection of carved wooden boxes and figures by the sculptor Michael Hebden, who is Yorkshire-born and 33 years old. His pieces are distinguished first by their fine craftsmanship. He was awarded a distinction by the Society of Designer Craftsmen. The boxes are small, usually between 2 inches and 8 inches square, and made from exotic woods. Hinges and opening mechanisms are of silver and the catches are disguised as faces or figures. All are featureless hinting at emotions contained but not expressed. This brings us to the second characteristic of Hebden's work: the sense of mystery each piece contains.

One box is opened by turning the figure inlaid in the lid. Another has a chain that must be pulled out horizontally to release a catch, when a recumbent figure may be lifted to open the box; meanwhile a second figure "climbs" the chain. Another box has on the lid a reclining figure which points downwards into the interior, prompting speculation on the contents.

Hebden, rightly, refuses to say what his objects "mean", though he states they are not directly representational. "I am not concerned with definitions," he says, "only with hints and suggestions; that there is a story, not what the story is about." ■



Top, *Reclining Figure*, rosewood box, African blackwood figure, silver lock, £620. Left, *Turning Figure*, lignum vitae box, ebony base and lid frame, silver figures, £160; *Climbing Figure*, kingwood box, silver figures, £350. Above, *Fighting Figures*, in lignum vitae on antique ivory base, £190. From Charles de Temple.

# Coastal stronghold in northern Greece

by Alexander Cambitoglou

Findings in the ancient fortified city of Torone bear out Thucydides's colourful account of its military history in the fourth century BC and reveal much about the domestic life and elaborate burial rites of its inhabitants.

Torone was built by colonists from Chalkis in Euboea no later than the first half of the seventh century BC. During the invasion of Greece by the Persians in 480 BC Torone collaborated with them and following their defeat became a member of the Athenian Confederacy. During the Peloponnesian War it passed from Athens to Sparta and back again, but before the end of the fifth century BC it became closely linked with the Chalcidian Confederacy under the leadership of Olynthus. In 348 BC Philip II took Torone by means of treason. In 169 BC Eumenes II of Pergamon and Prousias of Bithynia tried to take it from the Macedonians unsuccessfully. Finally the city fell to the Romans in 167 BC.

Torone was built on the northern slope of a hilly cape between Porto Koufo to the south-east and the Toronean Bay to the north-west. Its two most striking features are the highest hill at the southern end of the city boundaries, hill 1, and the little promontory towards the north-west, known as the "Lekythos". Thucydides tells us that in 423 BC the Spartan general Brasidas marched with his army by night against the city. Seven of his men got in through a break in a

gate which faced the open sea, went to the uppermost watch-post, killed the guards there and opened a postern gate and a gate near the *agora*, or civic centre. Although the city fell to Brasidas at once, the Athenian garrison resisted longer on the Lekythos.

A preliminary study in 1975 of the fortification system partly corroborates Thucydides's information. Wall A faces the open sea and should be the wall with the break through which Brasidas's seven soldiers got into the city; wall C with its south-east extension, part of which was excavated in 1978 and 1981, could be the wall with the gate near the *agora*; while wall B should be the east wall of the city in the Classical period. In addition to the area enclosed by these walls a wider fortification system was traced, dating from the early Hellenistic period.

The walls mark the fortified boundaries of the city down to the beginning of the last third of the fourth century BC. Wall A is one of the earliest, with part of its outer face built in a version of the Lesbian style, dating probably to

the sixth century BC. As the masonry is not consistent throughout, the wall was probably built in more than one phase. Towards the north-west end it is made of unhewn boulders.

A part of wall B that is preserved has three courses of finely dressed granite blocks of isodomic ashlar masonry and dates probably from the fifth century BC. Wall C consists of large blocks between which smaller, thinner blade-like slabs are stacked one on top of the other; it should date from the fourth century BC.

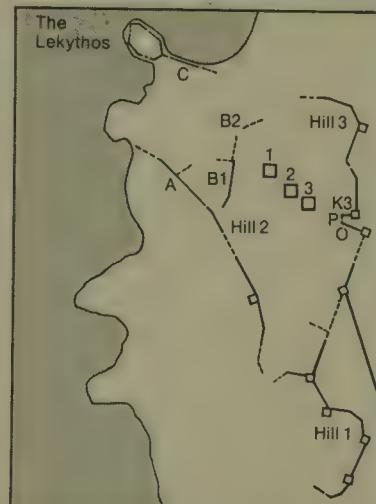
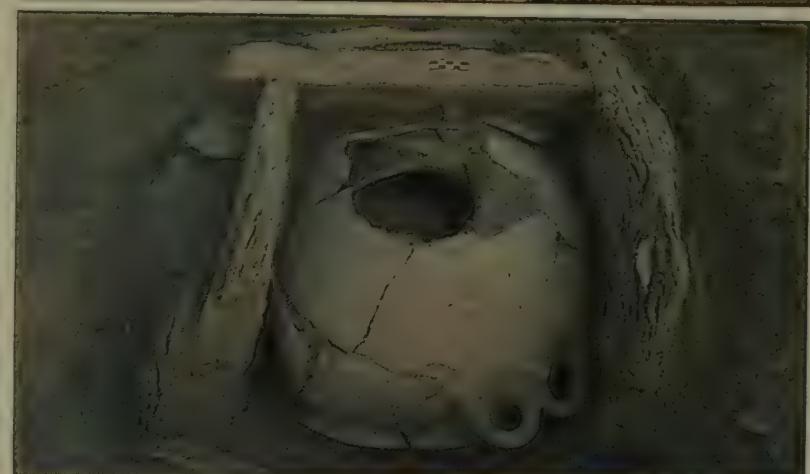
The early Hellenistic wall of Torone, which is dominated by hill 1 and more than 2½ miles long, is a magnificent example of the *Geländemauer* or "great circuit" type of wall. It was developed in the fourth century BC as an answer to the new attacking methods and more especially to the use of artillery, with the invention of the catapult and the introduction of the *helepolis* (siege engine) in the besieging of cities.

A bronze coin from within the wall near the gate can be dated to Alexander's reign, indicating that it could not be earlier than 336 BC. Several vases dating from 350 to 325 BC provide additional evidence that the fortification system dates from the early Hellenistic period. The gate itself, located in wall P between walls K3 and O, straddled the road to Torone from inland and was destroyed through the sub-structure of the threshold survives.

The outer face of the round tower on hill 2 is part of the Hellenistic fortification system, but trenches dug inside the tower revealed earlier walls and Classical pottery. This no doubt was the watch-post where Brasidas's soldiers killed the guards in 423 BC.

The Alexander coin found near the gate suggests that the "great circuit" wall of Torone was built following the capture of the city by Philip and in all likelihood under Alexander's orders. It is ironic that it may have been constructed under the orders of the son of the king whose new artillery weapons, and above all his new torsion catapult, made such impressive fortification systems necessary.

An important target of research is the domestic architecture, and several architectural complexes are currently under investigation. One large house, structure 3, near the Hellenistic gate



Top, the remains of a tower in the early Hellenistic fortification system. Centre, a cist-grave found in the Protogeometric cemetery. Above left, plan of the excavation site. Above right, a terracotta horse and rider, probably mid 5th-century BC.

excavated in 1976 and 1978, consisted of five units including a long forecourt with a small rectangular room at the west end. This was no doubt a kitchen since a clay oven was found on its floor. A pit in the south-east corner of the forecourt may have been used as a granary. The internal walls of the house were made of sun-dried bricks over stone foundations and covered with plaster. This plaster was detected in the form of white strips on the floor and was painted white or red, suggesting a dado in different colour. The house had a tiled roof. One of the most remarkable features of the building is the threshold of the door leading from the central to the most important room occupying the north-west part of the building. The impressive external

masonry consisted of rectangular blocks of grey limestone with cushion-shaped faces. The pottery from it suggests a date in the late Classical period.

Other buildings which are not yet fully excavated on one of the terraces between hill 2 and the Lekythos include a house whose occupation came to an end in the third quarter of the fifth century BC. It contained fine-ware pottery of the highest quality.

Two graves dating to the late Classical or early Hellenistic period were excavated outside the gate of the Hellenistic fortification system between walls K3, P and O. The first was covered by three flat granite slabs and only three internal faces had been lined with stone. The body of a youth had been placed in a coffin, the use of which

was proved by iron nails found around the skeleton. The sex and age of the deceased person were suggested by an iron strigil and some arrow-heads and spear-ends near his left hand. The other grave was an impressive sarcophagus with a lid in the shape of a ridged roof, found within an enclosure marked by a stele. The sarcophagus contained the skeleton of a mature man wearing a ring on one finger of the left hand. A second unexcavated enclosure with a granite marker suggests the area was used as a cemetery.

Late Roman burials were found on the same terrace as the Classical houses discovered between hill 2 and the Lekythos, and were built over them. The tombs were shafts lined with masonry walls and roofed by large well worked stone blocks re-used from earlier buildings. One of the tombs was a largish chamber entered by three steps. It contained 14 skeletons in two strata lying east to west with the heads to the west, unlike the Classical tombs where the heads were pointed towards the east. Among other offerings from this tomb come a jug and an early north African lamp with "Chi-Rho" inscribed on it, dated no earlier than the fourth century AD.

An amphora-burial, also of late Roman date, contained the skeletal remains of a small child with the head to the west. The top of the pot had been broken off and removed to allow

the insertion of the body, and the top half of a smaller ridged amphora was used to enclose it. A cist grave cut into bedrock contained the skeletons of a woman and her young child. The woman had glass beads and five Constantinian coins on her chest.

The late Roman burials are especially intriguing since some could be pagan while others are definitely early Christian. Already located on the site are five early Christian basilicas.

In addition to late Classical/early Hellenistic and late Roman burials the most important finding of the 1981 and 1982 excavations was the discovery of a Protogeometric cemetery on a terrace within the walls of the Classical city. Thirteen inhumations and about 110 cremation burials have been excavated so far. The earliest burials seem to have been inhumations including one of a man with an imported sub-Mycenaean *amphoriskos* over his right hand and a cutaway-neck jug over his shoulder. Bronze anklets and a spiral hair-ring were found on the skeleton of a woman near by and a fine knob-handled *kantharos* over her elbow.

The excavation allowed a reconstruction of the burial rites of the period at Torone. The body was cremated in a special pyre area and the ash put into a pit dug into bedrock. Then the bones were placed in a pot of varying size—usually a neck-handled

amphora for men and a belly-handled amphora for women—which was buried in the pit containing the ash. A cup or bowl was often turned upside-down and used as a lid over the neck of the ash container, and a cutaway-neck jug was often buried beside it. The jug had perhaps been used during the funeral for a libation poured in honour of the dead person or buried in case the deceased should need it for drinking in the next world.

The most interesting cremation burial discovered was a cist grave containing a large belly-handled amphora with a huge bell-krater placed upside-down above it. But it was surpassed in importance by the discovery of a potter's kiln in the cemetery area. The pottery in it showed unmistakably that it was Protogeometric. The firing-chamber was missing, having been ploughed away, and what was left was the fire-pit of the kiln with a pot *in situ* that had collapsed from the firing-chamber above.

In addition to the intrinsic value of the finds from the Torone cemetery, further study of it should help to define local workshops and date the Macedonian pottery of the period more closely than has hitherto been possible. An important problem is the chronology of the inhumations in relation to the cremations. Although there seems to be chronological overlapping, the inhumations were discovered along the

north-west border of the cemetery, closest to the Lekythos, which would have been the natural site for the corresponding settlement. The cremations are nearer the centre of the terrace and mostly farther from the Lekythos. This topographical difference may suggest that the inhumations started earlier than the cremations. There are two further reasons why the inhumations might be earlier: the discovery, with the male inhumation discussed above, of a sub-Mycenaean *amphoriskos* imported from southern Greece and the discovery of at least one Protogeometric cremation burial on top of an inhumation.

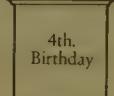
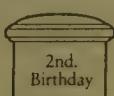
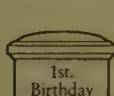
In one of the peripheral cremation burials towards the north an *amphoriskos* was found, with handles from shoulder to lip. It was also imported from southern Greece, perhaps from Euboea, and dated to the late Protogeometric period, no later than *circa* 900 BC. Since this pot is stylistically one of the latest pieces found in the cemetery it is thought that most cremations date from before rather than after 900 BC.

The Athens Archaeological Society has been exploring the ancient city of Torone in northern Greece since 1975, under the direction of Professor Alexander Cambitoglou, who is one of its fellows, and a team from the University of Sydney reinforced by staff from other Australian universities.



## Prince William's First Five Birthdays

We plan to celebrate each of H.R.H. Prince William of Wales's birthdays until he is five years old with a special miniature box. The height of the boxes will be increased annually, as illustrated below, and production of each design in the series will cease at the end of the relevant birthday year. The first box is decorated with daffodils and turquoise ribbons. £20  
Each box  $\frac{7}{8}$ " diameter.

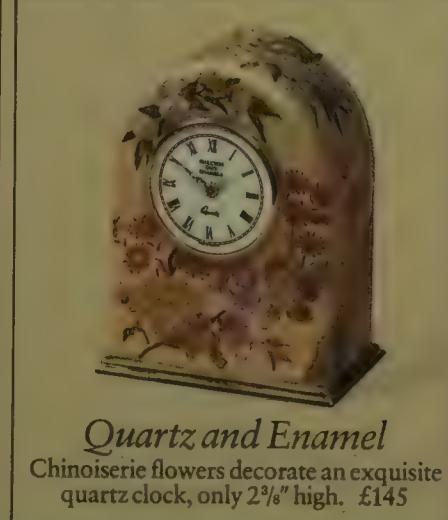


## On a Shakespearean theme...



"Your heart's desires be with you" from As You Like It. £22.50

"For you, there's rosemary..." from The Winter's Tale is inscribed inside the lid. £33



Quartz and Enamel  
Chinoiserie flowers decorate an exquisite quartz clock, only  $2\frac{3}{8}$ " high. £145



By appointment to  
Her Majesty The Queen  
Suppliers of Objets d'Art



By appointment to  
H.M. Queen Elizabeth,  
The Queen Mother  
Suppliers of Objets d'Art

## HALCYON DAYS

14 Brook Street, London W1Y 1AA.  
Telephone: 01-629 8811

During June and July 1983 a special display of Halcyon Days Enamels commissioned by distinguished American establishments including Cartier (New York), Tiffany, the Metropolitan Opera, the Smithsonian Institution and the Metropolitan Museum of Art will be on view at 14 Brook Street.



### New York, New York

That unique skyline at night is captured in encrusted 24 carat gold enamel on a deep purple background. £35

# The wildlife of the wetlands outback

by James Hancock

The wet plains of Australia's Northern Territory east of Darwin are a haven for many species of wildlife, some found nowhere else in the world, but the discovery of uranium in the area threatens to upset the ecological balance.

Beginning in November the north-east Asian monsoon gathers force across the warm seas of the Indonesian archipelago bringing a continuous hot, wet season which lasts until March. Each day it brings rain, and each month a tropical cyclone. By April the wind changes and the south-east trade winds blow, first bringing the "knock 'em down" storms of aboriginal folklore. Then the warm dry air blows throughout the Australian winter months. Such is the climate at the "Top End" of the Northern Territory.

The rivers flow from the rocky sandstone ridges and meander through areas of swamp, mangroves, and grassy tidal flats as they approach the sea. There are pandanus, coconut palms, mangrove bushes and forests of eucalyptus, paper barks and cypress pine. And the tall termite mounds stand like huge brown statues.

During the wet season the abundant fresh water mixes with the sea water across the tidal flats. The rivers rise and fall by as much as 20 feet as they approach the sea. The open wet grasslands become rich in nutrients, and insect, crustacean, fish and plant life flourish and sustain huge populations of breeding and migrating birds, as well as mammals and reptiles.

There are species of bird here which are found nowhere else on earth and even those which are cosmopolitan in distribution have developed unique characteristics.

In March hundreds of thousands of wintering waders and terns along the coastline and on the muddy river banks acquire their summer plumage. They are fatigued by the abundant food supply so are well prepared to make long flights northwards to their breeding grounds on the tundra of Siberia and the dense reed beds and grasslands of north-west China.

Lively little Terrik Sandpipers with upturned bills feed at measured intervals along the coast making polka-dot patterns on the pale mud flats as far as the eye can see. Godwits, greenshank, curlew, whimbrel, Golden Plover, Mongolian Sand Plover, turnstones and tattlers crowd along the banks at high tide. The Caspian, the largest of terns, with dark red bill, contrasts with the smallest, the yellow-billed Little Tern and over the billabongs sweep flocks of white-winged Black Terns.

Hornbills, egrets, kingfishers, ducks,

bustards, kites, parrots, pigeons, honeyeaters and flycatchers form part of the 280 species of bird. At night bats predominate in a total of 52 species of mammal. There are more than 100 reptiles including the dangerous saltwater crocodile, *Crocodylus porosus*, and at least five poisonous snakes.

It is difficult and often dangerous to see these wonders, for as well as the snakes and crocodiles along the sea shore there is the venomous Box Jellyfish, whose tentacles give an often fatal sting. The fast-running tides and submerged mud flats make the rivers a nightmare to navigate; bush fires sweep through the dry woodland as the water retreats, and large herds of water buffalo introduced from southeast Asia, where they are docile creatures, have become as wild and treacherous as their African relatives.

For the naturalist, such hazards are worth the risk. Nowhere else in the world can one see 100,000 Magpie Geese rising in flocks across the plains, whether the monitors and surveys the scene on camouflaged legs. Nowhere else does the compact little yellow-legged Pied Heron nest, or the rare Yellow Chat to be seen flitting through the reeds. As the season turns from wet to dry the change is marked by the arrival of southern nesting Straw-necked Ibis, Yellow-billed Spoonbills and the Red-tailed Black Cockatoo called "the heralds of the dry".

Hunters of the past shot the crocodiles to the point of extinction and the plume hunters devastated the heron colonies, but new conservation laws have brought a marked recovery.

In the thinly populated tropical area east of the Northern Territory's capital, Darwin, 2,000 square miles comprise the first stage of the Kakadu National Park, proclaimed by the Australian government on April 5, 1979; a year later the World Heritage Commission added it to its list of conservation areas.

Neatly dissecting the geological map of this park is a broad dark strip which denotes heavy deposits of uranium-bearing Archaean sediment. So the dual activities of exploitation of mineral wealth and conservation of the environment are in stark opposition.

The establishment of mining centres, the building of roads, the provision of a new township and the allocation of recreation centres have already begun.

The problems of soil erosion, water pollution, and the danger of fracturing the ecosystem are being faced with realism and energy. But add to all this the need to protect and respect the traditional customs of the aborigines to whom this land belongs; the need to cater for an ever-increasing number of tourists; and the need to bring to early fruition the results of scientific work by the Commonwealth Scientific and Industrial Research Organization and the Northern Territories Conservation Commission, and the experience gained by the National Park Service, and the task seems daunting in the extreme. Once again we face the problems of preserving the dwindling wetlands of the world.

Right, the Pied Heron which breeds in colonies in the wetlands where, below, water lilies and other plant life thrive.



Top, a young Great-billed Heron in its nest. Above centre, a billabong, the aboriginal name for a branch of a river that forms a backwater, in the heart of eucalyptus forests. Above, the intermediate of Plumed Egret in flight.

MEXICO



# top VALUE for MONEY

This year, treat yourself  
to a fascinating trip to  
Mexico, Land of Light.  
Prices there are unbeatable.

Discover Mexico's mysterious pre-columbian civilizations, its colonial townships, and its capital, Mexico City, with its tree-shaded parks and gardens and its museums housing striking examples of contemporary art-as well as fabulous treasures of the past... not forgetting Guadalajara, an up-to-date city that has retained its old-world charm intact. Then there are numerous beach resorts, some of them like Acapulco, Puerto Vallarta, Cancun and Cozumel, world renowned; others more unspoiled, with immense expanses of fine sand fringed with tropical vegetation, such as Ixtapa-Zihuatanejo, Careyes and the beaches of Baja California. You can savour delicious Mexican culinary specialities in a wide range of hotels and restaurants; and everywhere in this hospitable country you'll encounter a welcome as warm as the sun that shines all the year round !

**A VERY FAVOURABLE EXCHANGE RATE  
BRINGS A TRIP TO MEXICO  
WITHIN MOST PEOPLE'S REACH**

Numerous daily flights link Europe with Mexico.  
Consult your Travel Agent.

SECRETARÍA DE TURISMO - CONSEJO NACIONAL DE TURISMO - MÉXICO D.F.  
DIRECTION GÉNÉRALE POUR L'EUROPE, 34, AV. GEORGE V, 75008 PARIS  
MEXICAN TOURIST OFFICE, 7 CORK STREET,  
LONDON W1X 1PB, TEL. 01 734 1058/59

PUBLICITÉ GÉRARD

To receive our documentation, complete this coupon and return it to : Mexican Tourist Office, 7, Cork Street, London W1X 1PB

Name ..... Address .....

# Life with Ben Nicholson

by Roger Berthoud

The painter Ben Nicholson left England to live in Switzerland soon after marrying Felicitas Vogler. Here she talks of their life together in the Ticino, illustrated by photographs from the family album.

It is a twisty, narrow and sometimes spine-tingling 15-minute drive from Locarno to Brissago. Just outside the village, after many a hairpin bend and frail-fenced bridge, there are the gates of the villa where Ben Nicholson spent 10 years living with his third wife, Dr Felicitas Vogler, who is an outstanding photographer and much else besides. Designed and built under the supervision of the great perfectionist, it remains a place of cool tones, warm light and breathtaking views over Lake Maggiore. The sun shines from a bright blue sky for most of the winter, and the surrounding mountains offer a dazzling panorama.

Little has been written about Nicholson's life: he was an intensely private person, and set the sort of standards which discouraged biographers, art historians and publishers (when he died there was not a single book about his work in print in England). How, I used to wonder, did this very English painter come to marry a German girl and tuck himself away on a hilltop in the Italian-speaking part of Switzerland called the Ticino?

Nicholson's father was Sir William Nicholson, a notable painter and graphic artist. His mother, Mabel Pryde, came of a long line of painters and she herself painted. His first wife was the painter Winifred Dacre, his second the sculptor Barbara Hepworth, with whom he lived in Hampstead through the 1930s surrounded by artists, architects and critics like Henry Moore, Naum Gabo, Leslie Martin and Herbert Read, and in St Ives, Cornwall, also a nest of artists.

In the spring of 1957, aged 63, he met Felicitas Vogler there. She was visiting England on her way to India. Born and brought up in Berlin, she had settled at the end of the Second World War in Munich, after a spell in Vienna. While working for a doctorate in psychology at Munich University, she had discovered the world of astrology, and subsequently embarked on what she calls psychological counselling by horoscope. This life, she believes, is but one stage of our existence.

Applying her insights to philosophy and literature, she had done some programmes for Bavarian radio on various writers, including Katherine Mansfield. In her letters, Mansfield had written movingly about spring in Zennor, Cornwall; and while in England, Felicitas had offered to do a radio essay on the Cornish landscape. But her mind was full of her projected year in India when she headed for St Ives armed only with advice to contact the Penwith Society. This was the local



Felicitas Vogler, photographed by Ben Nicholson in Cornwall in 1957 at the time of their first meeting. She was on her way to India—but in the end, she never got there.

grouping of painters, to which artists like Patrick Heron, Roger Hilton and Peter Lanyon belonged. Inevitably, some of them said, "You must see Ben Nicholson, he is the greatest of them all." Although she was generally interested in contemporary painting, she had first heard of Nicholson only a few days earlier, in London.

Someone telephoned him on her behalf. But Nicholson said he did not want to see anyone from radio or a newspaper (his normal response). On Lanyon's advice she went to see Barbara Hepworth, who had separated from Nicholson in 1951, though they kept in touch. Dr Vogler heard her telling him on the phone that she was not really a journalist and was really rather nice. Eventually Nicholson said, "All right, for half an hour on Friday at 10am." So she arrived at the cottage which he had acquired two years earlier. "The first thing I noticed was a lovely green carpet—a beautiful

colour, like moss, and a huge working table in the background," she recalled. "He jumped down the stairs, tarup, tarup, tarup: he used to take two in one until he was quite old. We had a talk about Cornwall, and he showed me some of his work.

"After half an hour, as he had said, I rose and said, 'Well, Mr Nicholson, I have taken quite a lot of your time, thank you very much.' He said, 'Oh no, don't go now, I must show you much more'—and he kept on showing me things and taking me to the upper terrace, where you have a wonderful view of St Ives harbour. It's like a little Greek island, fantastic.

"I said to him: 'You know a number of your paintings have a wonderful quality of quietness, they would be very good for meditation.' He liked that. Then he introduced me to a tall young woman, and said, 'This is Kate.' I thought it was his wife." Kate, who shared the house, turned out to be his

daughter by his first marriage, and also painted. Nicholson pressed his visitor to stay to lunch—and then to spend the next two days visiting hidden beaches and other scenic delights with him in his old sports car.

To the amazement of the locals, Nicholson had fallen for his interviewer, who was pretty and blonde and intelligent. She went off to Wales to stay with friends, all unsuspecting. First came a postcard, then a letter which left little doubt about the state of his emotions and soon after Nicholson himself arrived. "I was completely innocent," she recalled. "I had no suspicion that anything like that could happen, and was quite startled. Because I was off to India, I didn't want to get entangled. But he came and swept me off my feet. His emotion was very deep and strong."

They came to London, where Nicholson had to attend the marriage of his daughter Sarah—one of the triplets born to Barbara Hepworth—to Alan Bowness, now director of the Tate Gallery. They themselves were married just six weeks after their first meeting. Felicitas never got to India—"I suppose Ben was meant to be my India, my *ashram*"—though she made good the deficiency later.

Beautiful though St Ives was, she began to find life there, and perhaps the proximity to Barbara Hepworth, somewhat oppressive. First she and Nicholson toyed with the idea of moving to Paris or the South of France. Then she mentioned the Ticino, and he responded immediately. He had visited Castagnola, above Lugano, in 1912 while spending a year learning Italian in Milan, and then he and Winifred Dacre had bought a house and spent four or five winters there. Felicitas had friends in Ascona and Ronco, and both had good memories of the wonderful winter climate.

First they rented houses in Ronco, a village which seemed to float above the lake. "It was a new life for Ben, a completely new start—new wife, new country, new place. There was a tremendous feeling of vigour and enthusiasm and excitement," she recalled. Then, after a delightful young Swiss dealer called Charles Lienhard had put on two successful Nicholson shows in Zurich and greatly increased his still ridiculously low prices, they decided to build a house on a hilltop near Brissago.

They rented a house next door to the site, and Ben went daily to inspect progress and talk to the workmen in his rapidly reviving Italian. The result was a characteristically elegant ➤➤



## Life with Ben Nicholson

and sculptured home, its tones set by the honey-coloured Siena marble in the entrance hall, with rooms running into each other to create the sense of space they both loved. Across a terrace, soon planted with olive and oleander, he had a large studio with superb views out to the lake and mountains: far from shunning such a source of distraction, Nicholson incorporated the lilting lines of that landscape into his work right up to his death. Felicitas had her own room for her writing, counselling and photographic work: her father, a banker, had made a camera from a cigar box when she was eight, and had infected her with his life-long enthusiasm for photography.

Despite the age gap of 30-odd years between them, life in the new house soon established its own rhythms. As both his paintings and appearance suggested, Nicholson was a very orderly man. "Everything was wonderfully filed in special drawers and so on," Felicitas recalled. "He used to say: 'How is it that you don't keep order but can always find anything, whereas I do keep order, but can never find anything?'" But his working hours were not specially regular. "It was different every day. He always took a long time to get into it. He dealt with his letters a lot in the morning, writing and looking through them, and preparing slowly to get into his work. He painted sometimes in the morning,

usually in the afternoon and often in the evening—he had beautiful lights installed in his studio, so he could paint at all hours."

In theory at least, Nicholson believed that women had the right to lead their own lives and indeed should do so. It was evident to Felicitas that he had been deeply attached to his remarkable mother, and was in some ways highly dependent emotionally on female support. That naturally cut across his feeling that women needed some independence. He liked Felicitas to be around, and would come over four or five times a morning to her working room. "Do I disturb you?" he would ask. I had to read all his letters and give my opinion, and sometimes he wanted me to read his replies. If I objected and said, 'No, Ben, you can't say that,' as he was sometimes a little fierce, he was always prepared to rewrite it, sometimes two or three times." He would also ask her opinion when his work became difficult. "He would say, 'Do you mind coming across for a moment, I've got quite stuck.' I had these intuitions—it comes from photography. I would give him a second opinion, just as Winifred and Barbara had done before me."

Sometimes they went on trips across the border into Italy, and in 1959 they went for the first time to Greece. "We went on a cruise, just to get around. As soon as we arrived, everyone gathered around the lecturer, and we went off in different directions"—Ben to draw, Felicitas to take photographs. "I've still got the first drawing he did in Greece, at Olympia. The white islands





20.3.20



The house, built on a hill overlooking Lake Maggiore, has a strongly sculptural quality, top left. The rooms flow one into another; Nicholson liked to hang a picture close to a doorway, top right. Order prevailed in his spacious studio, left, matching the harmony in his work, shown above with two of the jugs he loved to paint.

impressed us most—Santorini, Skyros, Mykonos . . . and Delphi was so beautiful, and Cape Sounion, until they built a restaurant there. It meant a lot to both of us, the amazing quality of the light, which seemed to make the columns almost transparent. We were both overwhelmed.”

They also went to Portugal, Tuscany and the South of France. There were several return trips to England, mainly to Yorkshire, never back to St Ives. Contrary to usual practice, Nicholson did not merely sketch when travelling, but would frequently execute the final product on the spot. Before setting out he would prepare

several sheets of paper with suitable oil washes, and when he had found a suitable subject, draw on them in pencil.

Apart from painting, ball games ranked high among his loves. In earlier days a talented tennis and ping-pong player, he was by this stage a spectator, and always followed Wimbledon closely. Golf, however, he continued to play. “In Ascona the first thing we did was to join the golf club,” Felicitas recalled. “He loved it—being in nature, and the beautiful movement. He used to say one good shot makes you come again for another time, even if you play a lousy game in between.”

She learned to play so she could

race would have completely broken the spell.”

She paid a high price for her perhaps astrologically heightened sensitivity to the feelings of others. She could sense his depressions when they were in their separate studios. “I always get the feelings of people when they react subconsciously, and I react far more to that than to what they say, and this was really my trouble in my marriage with Ben. I got all the undercurrents from him, and became very unhappy because of it.

“The ups and downs were terrific. If he was up, it was so beautiful. The whole house was full of a wonderful feeling of uplift; and if the work went right, and he was in a good mood, it was absolutely overwhelming again . . . He saw everything so differently from other people—as new. Others would simply see a table, for example. He would see how it was constructed.

“On all our journeys, seeing new things together was always terrific. We had absolutely the same feelings about the beauty of a landscape or a cathedral which we were looking at. For both of us it was the moment of truth, of insight that mattered—the moment when we saw things in their pristine beauty, and with an immediacy which seemed to relate them to the universal.” It is this freshness, even innocence of vision, which joins their work and makes her images of their travels so memorable. Nicholson greatly encouraged her photography, some of which Thames & Hudson published in book form in *The Quiet Eye* (1969), covering Tuscany, Venice, Portugal and Greece. Subsequent visits to Tibet, Namibia and Spain have produced some even more haunting images, and in all some 20 exhibitions of her work.

Nicholson, she recalled fondly, could see the light in things. But after 10 years in the new house, the strain of living together proved too great. He undoubtedly missed England. When visitors came, all too often he had to converse with them in his indifferent French; he loved the English language, and liked to let his wit shine and to tell his neatly turned jokes. She felt heavily responsible for having brought him to Switzerland. The gap in their ages cannot have been easy for him to accept as old age approached. The dilemma was resolved when, in 1972, Sir Leslie Martin and his wife offered him a home with some domestic help on their property near Cambridge.

There he stayed for a couple of years before moving to productive solitude in a studio in the Hampstead he had known so well in the 1930s. He and Felicitas remained friends, and he came to see her in their old Swiss eyrie, which she had made rather cosier and less austere and is now reluctantly having to sell. He kept her photos around in Hampstead. Intuitive to the last, Felicitas received a clear message when he died at 10pm on February 8 last year, aged 87, while she was studying some Tarot cards.

# Asprey



BY APPOINTMENT  
TO HER MAJESTY QUEEN ELIZABETH II  
GOLDSMITHS, SILVERSMITHS  
& JEWELLERS  
ASPREY & COMPANY PLC  
LONDON



BY APPOINTMENT  
TO HER MAJESTY QUEEN MOTHER  
THE QUEEN MOTHER  
JEWELLERS  
ASPREY & COMPANY PLC  
LONDON



BY APPOINTMENT  
TO HER MAJESTY THE PRINCESS OF WALES  
JEWELLERS, GOLDSMITHS & SILVERSMITHS  
ASPREY & COMPANY PLC  
LONDON



A George III marquetry cylinder bureau.  
English circa 1780.

Width 2ft. 8ins. Depth 1ft. 9ins. Height 3ft. 5ins.

ASPREY & COMPANY P.L.C.,  
London W1Y 0AR  
Telegrams: 25110 Asprey G

165-169 New Bond Street,  
Tel: 01-493 6767  
Telex: 25110 Asprey G

# The Grosvenor House Antiques Fair

After an absence of four years, there will again be an antiques fair at the Grosvenor House hotel. From June 10 to 18, 86 dealers will be exhibiting goods estimated to be worth more than £60 million. Princess Anne will open the Fair.

The entrance fee this year will be £5 in order, according to the organizers, "to maintain the exclusivity" of the Fair and to "ensure that visitors are potential purchasers—rather than exercising an idle curiosity". In addition visitors will probably need to buy the handbook, which will cost £4 but which will, it is claimed, be a work of reference.

The range of objects at the Fair is, as usual, wide, covering furniture, arms and armour, paintings and prints, silver, jewelry, clocks and watches, porcelain, metalware, Orientals, antiquities, scientific instruments, sculpture, objets d'art, objets de vertu, miniatures, carpets and tapestries, coins and glass. Pieces must be at least 100 years old, with certain exceptions for items which in the opinion of the vetting committee are of particular quality or beauty. There will also be on show a group of important objects bought through, or with the assistance of, the National Art Collections Fund.



Two-colour gold and enamel navette-shaped snuff box with portrait by Jean Petitot the Younger, probably of Le Grand Dauphin. English, about 1770, from Asprey. Top, mid 19th-century suite of pendant and ear-rings, consisting of cabochon carbuncles set with diamonds. About 1850, from Harvey & Gore Antiques.



N. BLOOM & SON (ANTIQUES) LIMITED



N. BLOOM & SON (ANTIQUES) LTD. ESTABLISHED 1912  
DEALERS IN FINE OLD JEWELLERY AND SILVER  
40 CONDUIT STREET LONDON W1 TEL. 01-629 5060



A very unusual Deco diamond and rose-diamond pendant incorporating a cornelian plaque carved in intaglio with an Arabic inscription invoking Allah, dated AH 1188/1774 AD £4,950 (shown actual size).

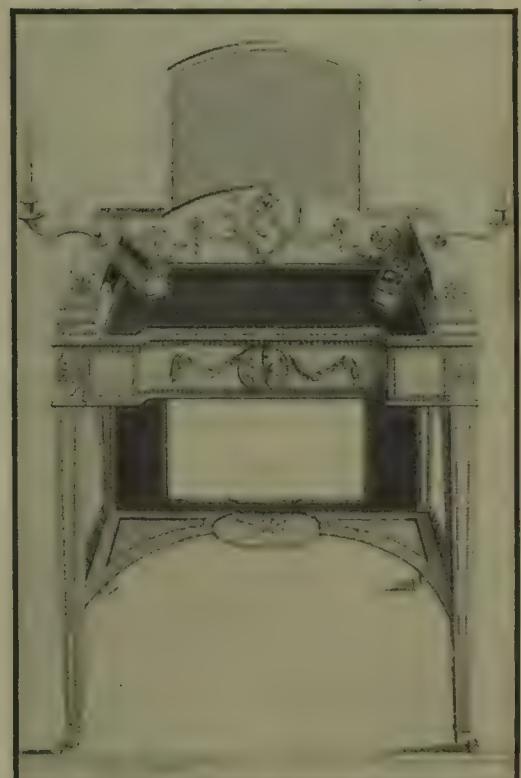
Why let the Salerooms take up to a quarter of the value of your  
jewellery and silver? We give fair prices, and pay at once.



Far left, *The Favourite Doll* by Cyrus Johnson. Oil on canvas, about 1880, from Christopher Wood. Left, heart-shaped blue enamel pendant with rose diamond motif, and turquoise enamel and diamond three-lobed pendant with central opal. Both from Tessier.



Blanc de chine figure of Kwan Yin, 12½ inches high. Chinese Qing, 1750-1800 or later. From Spink.



Left, lady's rosewood writing table, inlaid with satinwood, based on a design in Thomas Sheraton's *Drawing Book* of 1792, above. English, about 1792, from Paul Couts of Edinburgh.

# THE ENIGMA



No other supercar raises eyebrows or question marks quite like the 928S. For this, the undisputed principal of a peerless family, continues to elude definition.

But then throughout the years Porsche's development engineers have always shown scant regard for the conventional. Whether their skills were being applied to moving man in his buggy across the surface of the moon, or to the preparation of yet another total success at Le Mans, the team from Weissach has consistently steered away from the obvious.

#### OFFICIAL PORSCHE CENTRES

**SOUTH EAST:** APF, SILENTHORP (0 562 610 000), MPA, C.J. COOPER (0 483 384 648), FOLLETT'S, MAYFAIR (0 629 6266), FOLLETT'S, BARBICAN (0 606 0776), MALAYA GARAGE, BULINGHURST (0 40 381 3341), MALTINS, HENLEY (0 492 7801), MORTON'S, BURGESS HILL (0 444 261 115), MORTON'S, WATFORD (0 99 583 888), **SOUTH WEST:** COOPER, TOOTING (0 71 263 0000), COOPER, DUNDEE (0 672 5238), PARKS, EXETER (0 92 3215), **SOUTH:** HEDDON AND DEEKS, BOURNEMOUTH (0 202 510 2525), **MIDLANDS:** SWANFIELD (0 384 482 747), CLARKS, MARROROUGH (0 533 846 710), LAMBERT, CHESTERFIELD (0 246 451 0000), MORTON'S, BIRMINGHAM (0 51 288 2818), **EAST ANGLIA/ESSEX:** COOPER, GARAGES, COULCHESTER (0 206 4841), COOPER, COULCHESTER (0 206 4841), **NORTH EAST:** J.A. COOPER, LEEDS (0 532 508454), **NORTH WEST:** IAN ANTHONY, WILMSLOW (0 625 263 392), IAN ANTHONY, BURY (0 61 781 2222), PARKS AND PARTNERS, KENDAL (0 593 42617), **NORTH EAST:** J.A. COOPER, LEEDS (0 532 508454)

Which is how it was with Project 928.

A synopsis of the design brief read: "Produce the ultimate example of luxury high performance motoring; combine that with total safety, exemplary manners, style and everyday practicality."

Which, of course, is exactly what they did.

And then, in response to those first raised eyebrows and the controversial accolade of 'Car of the Year' which greeted its launch, they, as Elgar 80 years before them, said: "The enigma I will not explain."

# ONE VARIATION



So, whilst to many the 928S must remain a mystery, to a privileged few their 928S will answer all the questions.

If the 928S is Porsche's finest, what then of Porsche's latest? The 944 Lux. It, too, has raised some questions. For Weissach has brought a new dimension to fuel efficiency and a new understanding to sheer, smooth power. But whilst the 944 owes much to 928S technology, it does not pretend to emulate 928S luxury.

And yet, because it is a Porsche, there is much that does not vary. 12,000 mile service intervals, 2 year mechanical

warranties, 7 year anti-corrosion warranties and enviable low depreciation.

Elgar wrote 14 variations to his Enigma. The Porsche family has almost as many. And at a Porsche Centre near you, you may find yourself, as Porsche's engineers before you, echoing a comment from Elgar's era. From the Musical Times, June 1899, to be precise.

"Effortless originality...the only true originality."



ONE FAMILY. ONE STANDARD.

GORDON RAMSAY'S NEWCASTLE (0 91 251 591), WALES: HONELL'S, CARDIFF (0 222 552 763), DINGL'S GARAGES, COWIN'Y BAY (0 492 304 56), SCOTLAND: HENDERSON, AYR (0 292 822 77), HENDERSON, EDINBURGH (0 31 261 9266), HENDERSON, GLASGOW (0 41 222 115), N.I. IRELAND: BROWN'S, BANGOR (0 2892 620 000), CHANNEL ISLANDS: JONES GARAGE, JERSEY (0 34 261 56), JONES GARAGE, GUERNSEY (0 34 261 56), JONES GARAGE, ISLE OF MAN (0 691 588 941). THE CURRENT PORSCHE FAMILY COMPRISES 3 CYLINDER 924 SERIES FROM £10,615, 4 CYLINDER 944 SERIES FROM £14,995, 6 CYLINDER 928 S SERIES FROM £19,770, 8 CYLINDER 928 S SERIES FROM £28,562. PRICES CORRECT 1/4/83. EXCLUDE NUMBER PLATES ONLY. ACKNOWLEDGEMENT: ELGAR, HIS LIFE AND TIMES. SIMON MUNDY.

# The glories of Gleneagles

by David Tennant

When in 1910 Donald Matheson, general manager of Scotland's long vanished Caledonian Railway, conceived his great plan for a splendid hotel in the heart of Perthshire that would rival any in grandeur, elegance and service, Asquith occupied No 10, President Taft was in the White House and the Romanovs still ruled in Russia. After nearly four years of meticulous planning, construction started only a few weeks before "the war to end all wars" began. Ten years were to pass before the hotel opened for the summer season of 1924, to much praise. "A Scottish Palace in the Middle of a Moor" was one slightly inaccurate headline—the magnificent surrounding scenery is by no means bleak moorland.

Within a couple of years Gleneagles and its golf courses (then two, now four) became synonymous with gracious living and some of the best golf in the world. Closed during the Second World War, when it was used as a hospital and rehabilitation centre, it re-opened in 1946 and quickly regained its popularity, not least with golfers. Royalty, heads of State, film and stage stars and industrial leaders made their way there. Television coverage of golf tournaments gave Gleneagles much publicity at home and abroad.

By 1948 the whole enterprise had become part of the State-owned British Transport Hotels, which carried out substantial if somewhat uninspired refurbishments in the 1950s and 60s. In 1974 the third golf course, the Prince's, which had opened as a nine-hole layout in the 1930s, was extended to 18 holes. Three years later the Commonwealth Conference was held at Gleneagles and in 1980 the fourth golf course, the Glendevon, saw its first players in action.

In June, 1981, Gleneagles, together with the North British and the Caledonian in Edinburgh, was sold for £13,500,000 to a new company, Gleneagles Hotels plc. Almost immediately a £2,500,000 development and refurbishment scheme was initiated. It is now almost finished, although the redecoration of the bedrooms continues—100 out of 206 have been redone. Gleneagles is now a grand place, as I have seen on two recent occasions, one during a gala weekend when it was full and another when it was operating normally.

On a visit in 1978 I had found it rather lack-lustre, although it provided good service and cuisine, and first-rate golf. The recent changes have undoubtedly been for the better, even if some have raised the eyebrows of older, more traditional guests.

Gleneagles is set in a 610-acre estate



CAMERA PRESS

Gleneagles Hotel, built early this century on a palatial scale.

just off the main Stirling to Perth and north road, the A9. To the south-east lie the Ochil Hills; Glen Eagles itself is a mile or two away; and on either side are two broad, beautiful valleys, Strathallan and Strathearn. To the north and west is the splendid backdrop of the Highlands, their peaks creating a serrated skyline. At just under 500 feet above sea level, the air is pure and the water among the best in Scotland: one of the country's oldest distilleries and its newest bottled water plant are near by. A couple of miles off is the market town of Auchterarder.

Externally the hotel is a solid stone and brick structure, four storeys high and laid out with a spaciousness that would be impossible with today's high land values. Some early descriptions claimed it looked like a French château, but to me it reflects a decidedly Scottish air of confidence and reliability, of comfort rather than ostentation. It is surrounded by beautifully kept gardens, and has its own tennis courts, bowling greens and croquet lawns. Close by is a beautiful small loch. Almost all the bedrooms and public rooms enjoy superb views. The four golf courses—King's, Queen's, Prince's and Glendevon and the club known as the Dormy House—are all within easy walking distance of the hotel and each other.

Walk through the hotel's revolving door, restored after many years out of use, and you enter an establishment of gracious efficiency and service that is unobtrusive and welcoming without being oversimplified. Beautiful wood panelling, parquet or carpeted floors and impeccable tidiness are in evidence. In the main lounge, a grand room in the old style, a small band plays daily. In the evenings the resident pianist creates a relaxed atmosphere in the elegant bar, a recent addition. The spacious main dining room provides fine views, while the Eagle's Nest restaurant is intimate and quiet. This, too,

is new, and its à la carte menu provided one of the most delightful dinners I have eaten in my native Scotland.

All the bedrooms have private bathrooms, TV with in-house films, telephone and radio. They have been furnished with an eye to comfort rather than opulent luxury and in the newly redecorated ones a traditional style has been retained. There is 24-hour room service—and it works.

The most spectacular innovation at Gleneagles is the Country Club Leisure Centre, opened last year. Built on the site of a former garage at the back of the hotel and linked to it by a glass-enclosed walkway, it offers an exciting contrast in architecture. Mainly covered by a huge glass roof, the Centre has on one side a swimming pool fringed by rock gardens and plants, while the terrace of the coffee-shop-style restaurant adjoins the other. There are also a bar and open lounge, squash courts, a Turkish bath and sauna, billiards room, various exercising machines for the weight-conscious, and a jacuzzi. The décor is colourful and contemporary and the Centre is open to hotel residents without charge.

The hotel has established a Country Club for non-residents who want to use the Centre, play on the Glendevon Course and avail themselves of other sporting facilities including the tennis courts. The annual fee is £225 per person, £275 for husband and wife, £325 for husband, wife and children under 18.

The hotel also offers first-rate facilities for conferences with from 50 to 400 delegates. Behind the scenes the re-equipped kitchen is still under the control of chef Jean Maurice Cottet, who first went there in 1958. Despite a wide international background he has a high regard for "quality" Scottish cooking and even admits to a fondness for haggis! The general manager, Guy Grant MacPherson, was earlier at the famous Sandy Lane Hotel in Bar-

bados. He aims to make Gleneagles the best, he told me.

Golf is still the main attraction for many guests. The two oldest courses have been improved, the King's extended for international championships and the Queen's restored to its original design when the hotel opened. Ian Marchbank, the resident professional, has introduced a number of golf packages. Tennis is now playing an increasingly important role, and Virginia Wade will be in residence from August 8-14 as professional.

For the first time since the 1920s the hotel stayed open last winter and this will continue. The indoor Leisure Centre was a major attraction for guests on some winter days when even the most ardent golfer would not venture on to the links. Edinburgh and Glasgow airports are both around 45 miles away along excellent fast roads, and the hotel provides a chauffeur car service for all flights and a similar service to Prestwick.

Gleneagles is also unusual in having its own main line railway station, about a mile from the hotel, where a courtesy car meets all trains. On my last visit I took the daytime express, *The Clansman*, from London (Euston), which calls there, and returned by the overnight Perth-London sleeper, which allowed time for a leisurely dinner before boarding the train and had me back in the capital by 7.30 am. London is about 445 miles away by road, largely by motorway or fast dual carriageway. If you are in a hurry there is a helicopter landing pad in the grounds, a direct descendant of the private aerodrome in the next-door field when the hotel opened.

Some of Scotland's finest attractions, including the Trossachs, Loch Lomond, Glencoe, Oban, Inverness (now much more accessible since the improvements on the A9 trunk road), St Andrews and Edinburgh are within easy reach by road. At hand there is excellent fishing, shooting, horse riding and hill walking.

The current rates for bed and Scottish breakfast are between £45 and £55 single, £75 and £95 double with suites from £145. There are special two-night stays with half board for £90 for non-golfers, £110 with play on all courses. All prices include VAT and service.

The name "Gleneagles" does not mean "eagle's glen", even if the eagle is the hotel's symbol. It is from the old Gaelic "Gleann Eaglais", the glen of the church. And the hotel is now a member of both the Prestige and Leading Hotels of the World groups.

Gleneagles Hotel, Auchterarder, Perthshire PH3 1NF (tel 07646 2231). In North America contact Scott International Inc, 152 Madison Avenue, New York NY 10016 (tel (212) 535 9530).

# Insurance policy bonuses

by John Gaselee

In recent years unit-linked life assurance has become popular, but the traditional type of profit-sharing policy still has much in its favour. With a unit-linked policy, you are committed to the fund or funds of your choice, and the value of the policy can fluctuate in line with the values of the underlying investments. The advantage is that capital appreciation in the underlying assets shows through in the value of the policy straight away but equally, if there is a shake-out on the Stock Exchange, today's value of your policy could be cut drastically.

Life offices traditionally declared a reversionary bonus at three-yearly intervals, but now it is much more usual for bonuses to be declared annually. A bonus has the effect of increasing the guaranteed sum assured under a policy and, once declared, it cannot subsequently be withdrawn, irrespective of economic conditions at the time.

The initial sum assured under a policy and subsequent reversionary bonuses will be paid only when the policy becomes a claim in the event of maturity or death. If you want to surrender either the whole policy or some or all of the bonuses before it becomes a claim in the normal way, the face value of the bonuses will be discounted because the life office would not have expected to pay them for years. The actual rate of discount applied often varies according to market rates of interest at the time.

In recent years life offices have hoisted their rates of reversionary bonus to all-time record levels. This is not entirely due to the undoubtedly expertise of the life offices' investment managers, but partly to inflation. High rates of inflation brought high interest rates—interest, after all, is only the "price" paid for money. As a result, the profits of life offices exceeded expectations, even allowing for much higher costs of administration than had ever been imagined in the past, and ever higher rates of bonus were declared.

That satisfactory state of affairs cannot be expected to continue for ever. While it is unlikely that sound, long-established life offices will suddenly slash their bonus rates, it should not be assumed that today's rates of reversionary bonus will necessarily continue (or increase still further) in the future. If actuaries feel that interest rates have dropped to a relatively low level and are likely to stay there for a considerable period, it is possible that some rates of bonus may have to be reduced. So it is unwise to assume that current rates will necessarily be maintained in the future, although in the past most policies paid out much more when they became claims than had been

anticipated when they were arranged.

However, bonuses already attaching to policies will not be affected and will still be paid at their face value when policies become claims. Then a terminal bonus is often payable as well.

To a large extent the competition from unit-linked life policies brought about the introduction of terminal bonuses by many life offices writing profit-sharing contracts. A terminal bonus is a once and for all settle-up with outgoing policyholders when their policies become claims at death or earlier maturity. The idea behind a terminal bonus is to top up the reversionary bonuses paid over the years to give outgoing policyholders a fair share in the profits earned while their policies have been on the books. There is no means of telling in advance how much it may be. Today's rate is no guide to the future. By the time a policy becomes a claim, an office may well have eliminated the terminal bonus.

Most terminal bonuses have the same degree of "stability" as reversionary bonuses. They can fluctuate in a matter of weeks or months and you should not, therefore, expect too much from them. When the time comes, however, you could do very well. It does not necessarily follow, however, that a life office currently paying a terminal bonus will be better, in the long run, than an office not paying one. By the time your own policy becomes a claim, the second office may have begun to pay a terminal bonus and the overall result could be better than that from the first office.

One of the drawbacks with a terminal bonus is that what can be a significant proportion of the overall value of the policy is in doubt until the last day when the policy becomes a claim. Because of that uncertainty, Provident Life Association of London has adopted a different approach with its life and individual pension policies and it would not be surprising to see the principle taken up more widely. Provident Life is continuing with its ordinary reversionary bonus each year, but instead of a grand top up when the policy becomes a claim through a terminal bonus, it is also declaring a special bonus each year. In this way the "extra" profits are declared regularly during the course of the policy, and you can see the value building up, without waiting to find out how much terminal bonus will be paid. Once a reversionary bonus or special bonus has been declared it attaches to the policy and cannot subsequently be withdrawn.

In common with other life offices, Provident Life hopes to maintain its ordinary reversionary bonus rate, barring a major change in interest rates, but the rate of special bonus can be expected to vary from year to year in the light of investment conditions.

## crans-montana

SUR-SIERRA SWITZERLAND 1500-3000 M

### SWITZERLAND'S SUNNY TERRACE!

- All-inclusive weeks' Golf, Tennis, Alpine and Cross-country ski: from £150
- SWISS GOLF OPEN (European-Masters) Sept 8-11, 83 Intern. Tennis-Tournament: July 24-31, 83
- Information: tourist offices: CH-3962 MONTANA Tel: (0104127) 41 30 41, TX 38203 CH-3962 CRANS Tel: (0104127) 41 21 32, TX 38173

Information: tourist offices: CH-3962 MONTANA Tel: (0104127) 41 30 41, TX 38203 CH-3962 CRANS Tel: (0104127) 41 21 32, TX 38173

## ZERMATT

1620 m—no cars

### Inexpensive custom-made holidays

A healthy, meridional, alpine climate. 388 km of hiking paths—centre for mountain-climbers. 13 mountain railways to hiking region. 102 hotels—2500 holiday apartments. 11 indoor swimming-pools. 1 brine pool, 16 tennis courts, 2 indoor tennis centres. Vita-Parcours fitness centre—sauna

**SNOW BEACH:** the most extensive summer skiing region in the Alps. Klein-Matterhorn 3820m—Plateau Rosa 3899m. 8 ski lifts: 12km, difference in altitude 1770m, 7000 persons/hr, 36 sq. km.

**New:** summer ski school—all-inclusive price per week Sfr. 235.00, July-August

Information brochures: Verkehrsburgo, 3920 Zermatt. Tel. 01041 28/67 10 31, telex 38 130

## SALVAN-LES MAROCETTES

900-1800m

Family holidays—a genuine village atmosphere—swimming-pool, tennis, alpine zoo, fishing, hiking paths.

Tourist bureaus:  
CH-1922 Salvan 01041 26/815 77 or 8 14 79  
CH-1923 Les Marocettes 01041 26/815 89

## Sun and fun in Switzerland



## Arosa

The favourite goal of the British in the Grisons

All sports facilities in a fantastic scenery

Planning your summer-holidays remember Arosa

Information/leaflets: Arosa Tourist Office, P.O.B. 230, CH-7050 Arosa



1865m!  
Schatzalp  
holidays are  
fantastic.

Half-board from Sfr. 52.00 per day.  
Berghotel Schatzalp  
Manager Kurt Künzli, telex 74 352  
tel. 01 083-35831, CH 7270 Davos



New and  
exceptionally  
lovely—your  
4 star hotel  
for summer  
and winter  
holidays

tel:  
01 086-201 33-telex 74721 Laax  
CH-7031 Laax

### YOUR HOLIDAY EXPERIENCE IN SWITZERLAND

## Alpin nova

A WARM WELCOME AWAITS YOU!

Family-special: 2 adults + 1 child p.week, Sfr 1'195.- (value in £410)

Please ask for more information:  
HOTEL ALPIN NOVA  
CH-3778 Schönried/Gstaad  
Dial: Swiss + 30/83311



WEGGIS  
25 hotels, 1600 beds

RIGI-KALTBAD  
8 hotels, 300 beds

Where Switzerland is inexpensive...

VITZNAU  
11 hotels, 1000 beds

GERSAU  
14 hotels, 700 beds  
Lake Lucerne

Information and brochures: Sekretariat Rigi-Sonnenseite CH-6442 Gersau, tel. 01041/8412 20 telex 72588

# Winning turbo-diesel

by Stuart Marshall

Diesel engines are economical and turbochargers boost power. Thus it would seem logical that a turbo-diesel engine would save fuel and give better performance than the best non-turbo diesel—and in practice that is how it works. The turbo-diesel is destined to be the power unit of the future.

But first a word about diesels. The road haulage industry, to whom nothing matters more than running costs and reliability, turned to the diesel engine half a century ago and has been using turbo-diesels on a growing scale for more than 20 years. It may come as a surprise to British motorists who rarely drive on the European mainland, but the diesel is rapidly becoming the most popular choice of engine for mid- to large-sized cars on the Continent.

The company car that makes fuel costs per mile a matter of relative unimportance to many Britons does not exist on anything like the UK scale on the Continent, where most motorists pay for their own fuel—hence their interest in the roughly 20 per cent lower consumption (and much more than that in town driving) the diesel makes possible. The fact that diesel fuel is often, though not always, cheaper than petrol is a bonus, and also it is completely lead-free.

But the diesel engine does have snags. It costs more to build, is a little heavier, is noisy at start-up from cold and can never match a petrol engine for smoothness or silence at idling speeds. On the other side of the coin, though, it has exceptionally long life, no ignition problems—the fuel ignites spontaneously when sprayed into the combustion chamber, where the air has been highly compressed by the piston—and massive pulling power at fairly low engine revolutions.

Modern diesels start instantly on the key after a few seconds' delay to allow the pre-heat system to work, regardless of weather conditions. At anything above tick-over they are acceptably quiet, and at normal driving speeds

even a trained ear is hard put to it to say whether a car is diesel- or petrol-driven. This is especially true of turbodiesels because the turbocharger makes them even smoother and more efficient as well as more lively.

At the moment only four makes of turbo-diesel are on sale in Britain—Audi, Peugeot, Rover and Volvo—but others are available in Europe and could reach this country soon. Among them are BMW, Citroën, Mercedes-Benz and Renault. The Audi 80 is a good example of how civilized a 1983 turbo-diesel can be. This four-cylinder, 1.6 litre saloon seats up to five, has a maximum speed of just on 100 mph, accelerates from 0 to 62 mph in a respectable 14.6 seconds, cruises easily at 80-85 mph and will give a driver who exploits the engine up to 50 miles per gallon. It costs around £8,000.

Peugeot pioneered the turbo-diesel with their 604. Its 2.3 litre four-cylinder engine also goes into the smaller 505 saloon, which has a 99 mph maximum and betters 40 mpg on a journey. Rover chose an Italian VM turbo-diesel for their 2400D, not least because they had their eye on export sales to Italy, where the 2400D has already become something of a cult car. It sounds rather gruff at very low speeds, but on the motorway it keeps going faster and more smoothly until you find the speedometer is getting into the area of three figures. A consumption in the high 30s is possible.

The best turbo-diesel I have driven is the new Volvo 760. Its six-cylinder 2.4 litre engine is made by Volkswagen and gives this big five-seat car a maximum speed of 107 mph. It can cruise at 95-100 mph and on a journey to Switzerland I achieved 35 mpg.

The temporary oil glut is ending. As I write, diesel fuel is selling in Britain at a price reflecting the 12 pence a gallon lower rate of duty, and the diesel car makes more sense than ever. With a turbo-charger, its performance is close to that of a petrol-driven equivalent while saving fuel and helping to protect the environment. For a motorist with a conscience, the turbo-diesel has to be a winning combination.



The Volvo 760 turbo-diesel will reach 107 mph and achieve 35 mpg on a journey.

# Half-way to space

by Patrick Moore

Most people think of the islands of Hawaii as being the ideal place for a holiday, but there is a part of the Big Island which tourists seldom see from close range. It is a region of cold, strong winds, which spring up with amazing rapidity, and thin air. Here, on the top of Mauna Kea, astronomers have set up one of the world's most important observatories.

Mauna Kea is a typical shield volcano, 13,800 feet high. It has not erupted for so long that it may be regarded as extinct, though its companion volcano, Mauna Loa, is still active. Rising from the sea-bed, Mauna Kea's total height is 32,000 feet, so it is higher and bigger than Mount Everest.

Astronomically, the advantage of observing from the summit is that at least 40 per cent of the atmosphere lies below and, more important, the summit is above 90 per cent of the water vapour contained in the Earth's air. Water vapour is the enemy of the astronomer who wants to study the infra-red radiations coming from space. The infra-red is absorbed by the water vapour, so there is no alternative but to rise above it. In 1964 Gerard Kuiper, one of the world's leading astronomers, realized that Mauna Kea would be an ideal site.

There were many problems to be faced—inaccessibility, supply and sudden storms—but the main difficulty remains the altitude. The air is thin and your intake of oxygen is much less than normal. People react in different ways, but great care is needed. Moreover, nobody sleeps in the observatory itself. The living quarters are at Hale Pohaku, just below 9,000 feet above sea-level, which is comparatively safe. The usual procedure is to spend at least 24 hours in Hale Pohaku before driving the rest of the way to the summit, which takes less than half an hour.

There are four main telescopes, pride of place going to the UKIRT—the United Kingdom Infra-Red Telescope—which has a mirror 150 inches in diameter and is the largest telescope of its kind in the world. Next comes the CFH or Canada-France-Hawaii 144 inch reflector. NASA operates a 120 inch infra-red telescope, and finally there is the 88 inch reflector operated by the University of Hawaii. The view of these great domes strung along the often snowy volcano slopes is spectacular by any standards.

UKIRT, funded by the Science and Engineering Research Council and operated by the Royal Observatory, Edinburgh, is of unusual construction. It is a lightweight telescope with a much thinner mirror and less substantial mounting than on a conventional

instrument of the same size. It was designed to study infra-red radiations, whose wavelengths are longer than those of visible light; therefore the mirror need not be so accurate. The UKIRT is a Cassegrain: the light (or infra-red) passes down an open tube, strikes the 150 inch mirror, is reflected back to a second mirror in the tube itself, and then passed into the detectors via a hole in the main mirror. UKIRT has proved to be so good and so accurate that it can be used for ordinary work as well as for infra-red—an unexpected bonus.

There are many infra-red sources in the sky. For instance, the great gaseous nebula in the Sword of Orion contains a powerful infra-red emitter which is now believed to be a very young star, still shrinking and heating up. We cannot see it because it is permanently hidden by the nebular material, and probably we will never do so, but we can at least investigate it by the flood of infra-red radiations it sends out. For this work UKIRT is ideal, but the procedures are very different from those of ordinary observation. The detectors have to be kept at a very low temperature—only a few degrees above absolute zero—so they are cooled by liquid helium. Also, the infra-red emissions coming from the sky itself must be eliminated. This is done by tilting the secondary mirror at a rate of about 10° per second. In one position the detectors record the object under study; in the other only the sky is "seen", and the infra-red due to the emitter can be measured by means of subtraction.

The telescopes already on Mauna Kea have proved very successful, and plans are being made to set up new telescopes of various kinds. One of these, funded by CalTech (the California Institute of Technology) will have a 33 foot mirror, and a second telescope of the same kind will probably be built by the Science and Engineering Research Council. Even more ambitious is a plan being drawn up at the University of California to set up an optical telescope with an aperture of at least 33 feet, twice the aperture of the Hale reflector at Palomar with its 200 inch mirror.

A considerable layer of atmosphere still remains above the summit, and the seeing conditions cannot match those which will be experienced by the Space Telescope, a 94 inch reflector due to be launched in 1985. This will have perfect seeing conditions all the time. Yet it, too, will have its disadvantages, and if any faults develop they will not be easy to remedy. Mauna Kea has proved its worth, and tremendous advances may be expected from the telescopes there over the coming years. After all, from an astronomical point of view the top of the volcano is half-way to space.

# Pinks of perfection

by Nancy-Mary Goodall

If I had to name my favourite flowers I believe that, after considerable agonizing, I would arrive at pinks. They are warm, companionable plants, flowers *par excellence* for bright, sunny positions. They not only tolerate lime soil: providing they get some organic food they love it. They are wonderful flowers for arranging and, like their taller relations the carnations, last long in water. The neat, low-growing plants are evergreen, many of them having a silvery-blue tone to the cushions of narrow leaves that is invaluable in winter. The flowers come in a range of colour from white through all the pinks to darkest red and they make splendid edgings, particularly to rose beds.

Their history is long and interesting. Pliny mentioned the old clove pinks—which, like carnations, derive from *Dianthus caryophyllus*—as having been used to flavour wine, a property for which they were known as Sops in Wine in 16th-century England. They may have been brought to Britain by the Romans or the Normans and were one of the plants known as gilly flowers, a corruption of July flower.

Garden pinks, mainly bred from *D.*

*plumarius*, were eagerly cultivated and exhibited, specially by the Paisley weavers, in an enormous range of selfs, bicolors, laced and fancy varieties, and their popularity continues.

In cultivation pinks have a few snags. The plants are not long lived, although they last longer than annuals or biennials. If you try to keep them longer than three years the plants become bare and woody in the middle and eventually die. They are caviar to rabbits, which can be an annoyance to country gardeners, and they are loved by slugs and snails, but these last can be controlled by those efficient little blue slug pellets.

Pinks are plants that need care, and if you are a true gardener you will rise gleefully to the challenge and gain enormous satisfaction from keeping your plants going as has been done for centuries. It is something to feel part of a long line of pink-fanciers.

Growing pinks from seed is simple and there are many wonderful strains from which to choose. You can take seed from your own plants but it is better to raise them from a reliable packet. Allwood Bros of Clayton Nursery, Hassocks, West Sussex, is still the best supplier of all dianthus seed as well as plants, their Allwood pinks in single and double mixed selections, 9-

12 inches high, being unsurpassed. As a change you can choose the old laced pinks or Fragrant Village Pinks, or *Dianthus allwoodii alpinus*, 6 inches, bred from the wild alpine species, or pretty colours selected from the species itself, 4 inches high and perfect for rock gardens. Other species include the Maiden Pink, *D. deltoides*, the Cheddar Pink, *D. caesius*, and *D. knappii*, a yellow pink from Hungary. Among more sophisticated varieties is Rainbow Loveliness, the sweetest scented of all dianthus with fantastically divided petals. There are three pages of dianthus seed in Allwood's catalogue.

To raise pinks from seed simply sow in boxes filled with sterile seed compost—Arthur Bowers is ideal—cover the seed lightly, keep moist and cover with a sheet of glass which you remove as soon as the seedlings appear. When there are two distinct leaves the plants can be pricked out into trays of the same compost and when large enough can be planted in their flowering positions, never too deep.

You can also propagate pinks from layers or from cuttings taken from your favourite plants. Some of the toughest kinds will layer themselves round the sides of the clump without your help so that you need only lift a few of the rooted slips and replant

them in fresh, light soil elsewhere, a method used most successfully by green-thumbed gardeners. But if the whole plant springs from one root you must find vigorous non-flowering shoots and either pull the cuttings from the nodes between the leaves or, having stripped the leaves from the lower part of the stems, cut them cleanly with a razor blade just below a node. These little cuttings are called pipings. They are then plunged, firmly so that there are no air pockets below them, six to 12 of them round the sides of a clean terracotta pot filled with a moist mixture of sieved peat and sharp sand, mainly sand. Pot them up when they are rooted and plant out when nicely grown. Never cover pink cuttings or any silver plant with a plastic bag, as it causes them to rot.

*The Origins of Garden Plants*, an excellent book by John Fisher (Constable, £12.95), has passed through the hands of a book designer so that, as Sheridan says, "a neat rivulet of text shall meander through a meadow of margin". It consequently weighs 2lb. A handier book, also ideal for summer reading, contains a series of gardening biographies which I have very much enjoyed. *A Century of Gardeners* by Betty Massingham is published by Faber & Faber at £12.50.

# It's what you don't get that makes it a better mower.

1. For a start, you don't get backache or bulging biceps. An automatic valve reduces the engine compression for irresistibly easy starting.

2. You don't get a general purpose engine. You get an engine designed and developed by us exclusively for grass cutting – be it wet, dry, long or short.

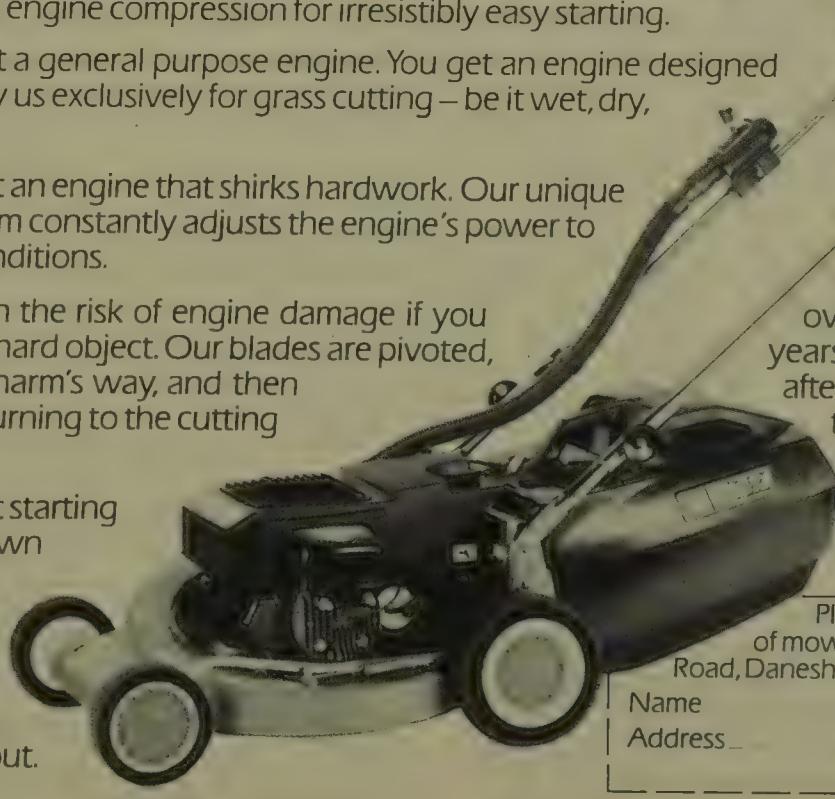
3. You don't get an engine that shirks hardwork. Our unique carburation system constantly adjusts the engine's power to suit all cutting conditions.

4. You don't run the risk of engine damage if you accidentally hit a hard object. Our blades are pivoted, swinging out of harm's way, and then automatically returning to the cutting position.

5. You don't get starting problems. Our lawn mower has solid state electronic ignition. So there are no points to clean and set, and nothing to wear out.

6. You don't get down on all fours to adjust the height of the cutting action. One simple lever with 10 different settings adjusts all four wheels in one easy move.

7. You don't get to feel the pinch over maintenance costs. In our 30 years' experience the world over, season after season of trouble free service is the rule, rather than the exception.



**VICTA**

**WILKINSON  
SWORD**

Available only through authorised Garden Machinery specialists

Please tell me more about the Victa range of mowers. To: Victa (UK) Ltd., Rutherford Road, Daneshill West, Basingstoke, Hants.

Name \_\_\_\_\_  
Address \_\_\_\_\_

Treasured Glimpses.  
Rare Photographs

# PRINCESS MARGARET

Christopher Warwick

"...unusually frank and engaging portrait of a much misunderstood Princess." *Observer*

£8.95

## A WEEK IN THE LIFE OF THE Royal Family

by the Sunday Express Magazine  
Introduced by ANTHONY HOLDEN

How do the Royal family live?  
What are their working lives really like?  
A unique look-behind-the-scenes.

£7.95

ON SALE NOW

Weidenfeld & Nicolson

WE, THE LIMBLESS, LOOK TO YOU FOR HELP



We come from both world wars. We come from Korea, Kenya, Malaya, Aden, Cyprus, Ulster and from the Falklands.

Now, disabled, we must look to you for help. Please help by helping our Association.

BLESMA looks after the limbless from all the Services. It helps to overcome the shock of losing arms, or legs or an eye. And, for the severely handicapped, it provides Residential Homes where they can live in peace and dignity.

Help the disabled by helping BLESMA. We promise you that not one penny of your donation will be wasted.

Donations and information: The Chairman, BLESMA,  
Midland Bank Ltd., 60 West Smithfield, London EC1A 9DX

Give to those who gave – please

**BLESMA**  
BRITISH LIMBLESS  
EX-SERVICE MEN'S ASSOCIATION



## BOOKS

### Years of modern barbarism

by Robert Blake

A History of the Modern World, from 1917 to the 1980s

by Paul Johnson

Weidenfeld & Nicolson, £16.50

The modern world, as Paul Johnson rightly argues, begins in 1917—the year of the Russian revolution. No more calamitous event has occurred in the 20th century. It has influenced, always disastrously, the course of history ever since. Mr Johnson's account of the terrible years that followed makes no concession to the Lib/Lab version of history. He writes with the cold clarity of a convert. His views have changed since the days when he edited the *New Statesman* but his pen has the same power. The book, despite its 817 pages, is compulsive reading, although no one could find it agreeable reading except in Disraeli's usage of the adjective ("an agreeable man is a man who agrees with me"). The history of the world since 1917 is an appalling catalogue of massacre, slaughter and misery. "What a disappointment the Twentieth Century has been," wrote Churchill in some jottings for a speech in 1922, "We have seen in ev. country a dissolution, a weakening of those bonds, a challenge to those principles, a decay of faith, an abridgement of hope, on which structure & ultimate purpose of civilized society depends. We have seen in ev. part of globe one gt. country after another relapsing in hideous succession into bankruptcy, barbarism or anarchy."

If this could be said in 1922, how much more emphatically could it be said 60 years later? Some areas of the world no doubt escaped relatively unscathed. The English-speaking peoples won both wars, were not invaded and have prospered reasonably over the last 30 years. But the main countries of western Europe (except Great Britain) were losers in one or both of the great wars, except Spain which instead suffered fearful civil strife and became the cockpit of contending fanaticisms. Two countries, Russia and Germany, experienced barbarous tyrannies. However, since the 1950s western Europe has enjoyed peace, liberty and considerable affluence. Most of the countries of central and eastern Europe by contrast have not only been the victims of virulent nationalist feuds during and between the wars, but have lived ever since 1945 in a siege economy under a brutal despotism.

But those dismal domains of Moscow have at least enjoyed relative peace since 1945. The countries in the rest of the world, the Middle East, Asia, Africa, South America, have been torn by continuous and ever more bloodthirsty wars. Terrorism,

poverty, fanaticism, torture, slaughter and cruelty have become the normal currency of life in great areas of the globe; and there is no sign of change. The 20th century may have seen immense advances in technology and science, a rise in "the standard of living"—whatever that really means—improvements in medicine, communication and comfort, but these have been confined to a few of the world's population. For the vast majority life remains "nasty, brutish and short".

What explains this modern barbarism? Mr Johnson believes that it is connected with the increasing power of governments stemming from the Great War—"a qualitative and quantitative expansion of the role of the State which has never been fully reversed". Total war requires under whatever nomenclature total government, a ruthless disregard of the individual if the State is to survive. It is a short step to the same disregard in peacetime, to defeat the alleged enemies from within who come to appear as dangerous as those from without. Nor is this all. The decline of religious belief and the Judaeo-Christian culture cut society away from its traditional moorings.

The decline was, the author suggests, hastened by Einstein's theory of relativity translated ignorantly and misleadingly into a theory of moral relativism in which there ceased to be any absolute standards of right and wrong. He connects this change with the increasing acceptance of the doctrines of human motivation expressed by three formidable German thinkers: Freud, who said it was all a matter of sex, Marx, who said that it was economic interest, and Nietzsche, another atheist who claimed that the "death of God" would leave a vacuum to be filled by the "Will to Power". Nietzsche was the nearest to truth. As Mr Johnson writes, "In place of religious belief there would be secular ideology. Those who once filled the ranks of the totalitarian clergy would become totalitarian politicians. And above all, the Will to Power would produce a new kind of messiah, uninhibited by any religious sanctions whatever, and with an unappeasable appetite for controlling mankind." Lenin, Stalin, Mussolini and Hitler, by the enormity of their crimes and their European context, are the figures who jump to mind, but there are a host of others. "Social engineering"—that most sinister concept under an innocuous title—is responsible for more misery than anything else in the 20th century, whether in Stalinist Russia, Nazi Germany, Maoist China, or modern South Africa. This is the theme of a remarkable book, highly polemical, a history of the times seen through the eyes of a Conservative Christian with a marvellous capacity for debunking the western toadies of totalitarianism, and for pointing out uncomfortable truths to the soft-centre intelligentsia.

# Recent fiction

by Sally Emerson

## Look at Me

by Anita Brookner  
Jonathan Cape, £7.50

## The Winter Tree

by Georgina Lewis  
Gollancz, £8.95

## Lord of the Dance

by Robin Lloyd-Jones  
Gollancz, £8.95; Arena, £2.50 (paperback)

In prose of great delicacy and strength Anita Brookner's third novel draws the reader into the quiet existence of Frances Hinton. As in her earlier novels Anita Brookner's heroine is a withdrawn, lonely person who is intellectually sharp and emotionally naïve. The other two novels were excellent, but this one is even better and would certainly be on my shortlist for the Booker Prize.

Two worlds are here displayed. The first is that of the lonely, the other that of the bright, confident and attractive. Frances tries to cross the divide and in the process slips and falls into a deeper and more permanent unhappiness. But generalities are not the stuff of *Look at Me*. With precision, Frances, writing in the first person, describes her life. She works in the reference library of a medical research institute dedicated to the study of the problems of human behaviour. She is in charge of pictorial material which is weighted towards dreams and madness and melancholy.

Frances wittily describes the differences between portraits of male and female melancholy: "Should melancholy strike a man it will be because he is suffering from romantic love: he will lean his padded satin arm on a velvet cushion and gaze skywards under the drooping plume of his hat, or he will grasp a thorn of a nettle and indicate that he does not sleep. These men seem to be striking a bit of a pose, unlike the women, whose melancholy is less picturesque. The women look as if they are in the grip of an affliction too serious to be put into words. The men, on the other hand, appear to have dressed up for the occasion, and are anxious to put a noble face on their suffering. Which shows that nothing much has changed since the 16th century, at least in that respect."

Most of her acquaintances at the library, like her, inhabit the underside of life—one drinks too much and believes she is in contact with the other side, another's beauty is marred by a neck brace. At home lives the shuffling, taciturn "Nanny" who shares Frances's large gloomy flat where Frances's mother died.

In opposition are the extrovert, sparkling Nick Fraser and his wife Alix who one day sweeps into the library

and invites Frances for "spaghetti". Frances is overjoyed when she is taken up by the Frasers, who use her as an audience before whom they display their marriage. Alix is a self-regarding, vain and jealous creature who projects such a high self-esteem that she beguiles all who meet her, and commands the respect of Frances, who has earlier declared, "I wish I were beautiful and lazy and spoiled and not to be trusted." And although Frances is by far the nicer person—intelligent, considerate, lacking in all spite—it is Alix who gives much of the life to the book as she announces *Look at Me!* with her every movement and flirtatious word.

Alix match-makes, and much to the reader's pleasure, soon sweet Frances is happily engaged in a romance. Her happiness even stops her secret writing, which is her way of relieving her sense of her own insignificance, and finding comfort and relief. But before long the romance begins to go sour, and she does not know why. She only finds out by the end. Her escape, as always, is to write. She wants to say *Look at Me*, like Alix, but can only do so this way.

*The Winter Tree* was the runner up in the recent Arrow/Bookshelf First Novel competition—with *Lord of the Dance* the winner. However, *The Winter Tree* is the more powerful work. The author, Georgina Lewis, takes us back some years to a remote part of Cornwall and, with a lovely sense of rhythm, lets the narrator Abbie tell the story of the beautiful little orphan girl who comes to the family house and grows up as Abbie's sister. The orphan, Hester, is at once portrayed as something of a fairy child, not quite there, often listening to some sound that nobody else can hear. From the moment he sees her, Joseph, a family friend, loves her, and the quiet strength of that doomed love is beautifully suggested. But we do not know until the end why the love is doomed, why she marries someone she does not love, and why she knows that the baby she gives birth to will one day ease the loneliness of the plump narrator's childless life.

Georgina Lewis writes superbly. She fills her novel with a sense of nostalgia for the lost world of childhood and a deep appreciation of the harshness and beauty of nature.

*Lord of the Dance* is an unusual historical novel set in 16th-century India. An English surgeon called Thomas Coryat and his lustful companion, a priest by the name of Frog, are travelling in India, Coryat to find a cure for his wife's leprosy, Frog to save souls. They team up with a troupe of dancers and are soon caught up in dangers and adventures with dwarfs and giants, emperors and princesses while all the time Coryat questions and searches to understand the body and the spirit. It is a rollicking, spicy novel which is entertaining but lacks the heart and the depth of both *The Winter Tree* and *Look at Me*.

## Other new books

### Images of Hampstead

by Simon Jenkins and Jonathan Ditchburn  
Ackermann, £67.50

The images of Hampstead contained in this book are engravings and prints of the area ranging from W. Hollar Delin's Hollow Elm of 1653 and Wenceslaus Hollar's print of the same tree (once wrongly located at Windsor) dating from the same year to an etching by Arthur Evershed dated 1876. Hampstead proves to be rich in such images, of which 550 are reproduced in this collection. It comprises all known views up to 1860, with a few later ones of particular topographical interest. They cover many of the houses of the old village, the development round the chalybeate springs by Well Walk, the growth of the Georgian town, the churches, taverns, some of the more vulgar entertainments, and of course the Heath itself—notably the series of mezzotints by David Lucas of many of the paintings of John Constable, who came to the Heath to "hear the trees and clouds ask me to do something like them".

The gallery of reproductions is accompanied by an authoritative catalogue, compiled by Jonathan Ditchburn and introduced with an entertaining historical account of the area by Simon Jenkins. Everyone will have his own mental image of Hampstead. For most, probably, it will be of a convenient escape from the harshness of inner London, offering an intimation of country for a breath of cleaner air and a sight of open skies, woods and rough, grass-covered hills. For others it may be a memory of bank holidays, when parts of the Heath are taken over by roundabouts and dodgems and the neighbouring streets by candy-floss and hot-dog stalls. Others see it as a happy and convenient place to live, part of London in the eyes of administrators but decidedly separate from it

in the view of its residents. For those whose work is illustrated in this book Hampstead has also been a source of inspiration. From their prints and engravings, as from Simon Jenkins's sympathetic text, it is easy to see why.

### Wisden Cricketers' Almanack 1983

Edited by John Woodcock  
Macdonald Queen Anne Press, £8.95

In his review of 1982 in this latest edition of Wisden the editor notes that it was a disturbing year, with 14 English cricketers banned from Test cricket for three years for playing in South Africa, ugly scuffles between players on the pitches and unruliness among spectators, a remarkable power struggle at Lord's and with most English first-class counties in considerable financial difficulties. For cricket lovers it makes depressing reading, but the year had some redeeming features: there was some magnificent cricket from the game's leading all-rounders, the return to Test matches of genuine leg-break and googly bowling, and more success for Mike Brearley, who took Middlesex to the county championship for the fourth time during his retirement year. There is a graceful tribute to the former Middlesex and England captain from John Arlott, who notes that Brearley's record as a Test captain is excelled only by that of Don Bradman.

### The Lyttelton Hart-Davis Letters 1960

Edited by Rupert Hart-Davis  
John Murray, £12.50

Here is another (the fifth, and penultimate) volume of this consistently entertaining correspondence between George Lyttelton, retired schoolmaster, and Rupert Hart-Davis, busy publisher. Full of literary gossip and jokes, the letters demonstrate that it is possible to be reactionary and prejudiced without being malicious or dull provided you have knowledge, understanding and some wit. These qualities are once again in evidence in these letters, written during 1960, and a highly civilized treat they make.



Finchley Road Station, Hampstead. A wood engraving from *The Illustrated London News*, January 14, 1860, reproduced in *Images of Hampstead*.

# Three Italian reds

by Peta Fordham

I doubt if anyone knows exactly how many varieties of wine are made in Italy, officially or unofficially. Wine-making and wine-drinking are an ancient part of Italian culture and tradition continued even in exile by many Italians.

Unfortunately plenty, born of climate and soil which enable one to stick a twig into the ground and await a happily growing vine, does not always result in the making of fine wines. For many hundreds of years truly magnificent wine has been made for the rich and great. But alongside this, enormous quantities of more than dubious quality drink have been made and consumed largely to alleviate the heat of the midday sun and to be enjoyed in the evening. To many a traveller in the past, wine has too often meant just *vino* of this sort; and when tourism led to export, conscienceless makers sent out appalling wine (notably the so-called "Chianti") which blackened the reputation of Italian wine for a long time.

At last the makers of high-quality wines were impelled into action. The vital step was the development of DOC (Denominazione di origine controllata), the rough equivalent of the French AC which has enabled a much stricter control to be exercised on production—including the making of Chianti. By now, some 214 wines bear the title; and in addition there are a number of fine wines which are *not* DOC, the makers preferring to make their wine as they have always done, perhaps with a mixture of grapes which does not conform to the DOC recipe but produces the desired result. The Sicilian Corvo di Salaparuta is a good example of this.

We are now seeing a great number of good Italian wines in this country, but they remain largely unknown. Once tasted, however, they tend to become lasting friends. Unhappily it is difficult to "put them over". Names are unfamiliar, labels sometimes over-exuberant, stockists not always knowledgeable. But there are wines for every taste to be found.

One of the easier ways to acquire knowledge of these wines is probably to start tasting a few of the best and then work outwards and a little downwards, thereby developing the knowledge of what good Italian wine tastes like—for it has a definite character. Here, then, are a few suggestions, all top wines and characteristic of their regional origin.

A fine Barolo, a truly great wine (opened overnight in its homeland or Piedmont to be served the next day to a special guest) is on par with the burgundies even the great ones. It is expensive, though not over-priced for its quality, but expect to pay more than

£6 a bottle for the good names. These wines are of tremendous quality and only a limited amount is made: the makers will refuse to make any at all in an unsuitable year. Try Franco Fiorina from Luigi, 60 New King's Road, SW6—my personal favourite.

A great name is Brunello de Montalcino. This, reckoned to be the most expensive and prestigious wine of the whole country, comes from Tuscany and is of relatively recent origin, its fine characteristics having been developed about 100 years ago by Biondi Santi. It is made from the Brunello grape, a variety of the Sangiovese and is thus a sort of relative of Chianti, which is also made from the Sangiovese vine. This is a magnificent red wine which can match the finest *crus* of Burgundy, and it has a great reputation for capacity to age, decade after decade. Try the 1973 or the 1975 from Poggio alle Mura at about £5.50 from Camisa, 61 Old Compton Street, W1.

Valpolicella from the Veneto is becoming well known in this country; indeed it is even obtainable in box. It is a pleasant enough wine, and differing ingredients and methods of making produce varying results. The fine, dry Recioto della Valpolicella Amarone is something of a rarity—not much is made, but it is a splendid discovery, very full, with a unique bouquet and finish, which is not surprising when its method of making is known. The grapes are dried on racks in cold sheds under shelter but open to the air, throughout most of the winter. After Christmas they are pressed, fermented for 45 days and then much more slowly fermented for 18 months in wood. The wine is bottled and stays in its bottle to rest and amalgamate to the full. A high-alcohol wine, anything from 14 to 18 per cent, it has remarkable shimmering colours in its ruby depths and a varying "nose" and finish. The 1978 Recioto di Amarone Torbe Masi will cost about £8 from Camisa.

Barolo from Piedmont, Brunello from Tuscany, Recioto della Valpolicella from the Veneto may, I hope, open a new field of inquiry for the wine-lover who is looking for great, traditional wines. A friendly firm, Stonehaven Wines, Hedley Down, Hants (0428 712700) are good at helping exploration and can send their list, and in London, Luciana Lynch at Findlater in Wigmore Street is an excellent adviser on further experimentation. There is also Cynthia Bacon, South Harting, Petersfield, Hants (0703 85471), who has a selective list and interesting free tastings.

## Wine of the month

I have never had an indifferent wine from Lenz Moser and can heartily recommend his light and delicately fruity Schluck 1982 at the modest price of £2.59 a bottle or £3.62 a litre, from Victoria Wine. Medium dry. ●

# Breaking new ground

by John Nunn

As in any other field of knowledge, chess theory is continually changing and advancing. Sometimes the change occurs gradually over a period of decades, but at times revolutionary new ideas appear which are in direct conflict with previous beliefs.

During the first two decades of this century it was held that the main objective in the opening and early middle game should be the occupation of the centre with pawns. The problems of constructing and maintaining a pawn centre were closely studied by Tarrasch and others in their search to find a set of guiding formulae to govern opening play. In the 1920s, however, the theory that occupation of the centre conferred an automatic advantage was challenged by a new group of younger players led by Nimzowitsch, Réti and Tartakower. They claimed that the crucial point was not occupation of the centre, but control. This could be achieved from a distance by pieces without the traditional occupation by pawns and several new opening systems were based on the new principles. The debate between the old and new schools of thought was often acrimonious but the new ideas were finally accepted into chess theory.

One of the opening systems developed during this period was Alekhine's defence 1 P-K4 N-KB3, in which Black allows White to chase his knight all over the board by pawn advances. His aim is to tempt White to over-extend himself by forming too large a pawn centre, whereupon Black can either undermine it with his own pawns or simply bring his pieces round behind the enemy centre for an attack.

The following game, played in Greece in 1971, shows how effective Alekhine's invention can be under favourable circumstances.

Kokkoris	Marović
White	Black
<b>Alekhine's Defence</b>	
1 P-K4	N-KB3
2 P-K5	N-Q4
3 P-QB4	N-N3
4 P-Q4	P-Q3
5 P-B4	PxP
6 BPxP	N-B3
7 B-K3	BB4
8 N-QB3	P-K3
9 N-B3	B-K2
10 P-Q5	N-N5

Several games played since 1971 have indicated that this move can be strongly met by 11 R-B1 so today it is held that Black should exchange pawns at Q5 before playing ...N-N5.

11 N-Q4	B-N3
12 P-QR3	P-QB4!
13 NxP!	PxN
14 PxN	BPxP
15 N-N5	

15 N-R4 N-Q2 16 Q-Q4 Q-R4 also

leads to fierce complications.

15 ...0-0

16 P-Q6 B-N4

17 B-Q4 B-K6!

White had probably overlooked this surprising sacrifice which clears a path for Black's queen to enter the attack.

18 BxB?

It is especially easy to make a mistake after receiving a shock like 17...B-K6! and here White misses the correct plan, which consists of giving material away rather than taking it. 18 P-KN3! prevents Black's queen check and, although it allows Black to win material by 18...B-K5 19 BxB BxR, White can reply 20 N-B7 with good chances.

18 ...Q-R5ch

19 K-Q2 19 P-KN3 Q-K5 is even worse.

19 ...RxP!

The second sacrifice enables Black's pieces to pour into the void behind White's pawns.

20 RxR NxPch

21 K-K2 B-R4ch

22 R-B3 BxRch

23 KxB

23 PxR QxPch 24 B-B2 QxPch and 25...QxN wins for Black.

23 ...R-KB1ch

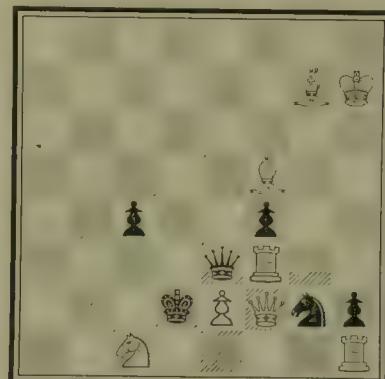
24 K-K2 Q-N5ch

25 K-K1 QxP

26 Resigns

26 Q-K2 Q-R8ch and 26 Q-Q3 NxR both lead to a quick mate for Black.

The highly successful Lloyds Bank Problem Solving Championship is now in its fifth year and readers who wish to enter should send the solution of the problem below to Public Relations, Lloyds Bank plc, 71 Lombard Street, London EC3P 3BS, marking the envelope Chess Contest. The closing date for entries is June 30 and the solutions should be marked *Illustrated London News*.



White is to play and mate in two moves against any Black defence. You need only give White's first move in your solution.

Successful entrants will be sent a more difficult set of problems by post and the top scorers from this stage will be invited to take part in the final to be held in London during January, 1984. There are three prizes, of £100, £50 and £25.

# A narrow squeak

by Jack Marx

This hand from an early round of one of the premier national team events nearly caused the elimination of a promising team of younger players. They managed to survive because their judgment on other swing hands was decidedly superior to that displayed here.

♠ A 10 7 6 5 4 Dealer South  
♥ K Q 6 North-South Game  
♦ Q 6 4  
♣ 7

♠ K Q J 9 3 ♠ 8 2  
♥ J 10 9 8 7 4 ♥ A 2  
♦ 2 ♦ 9 5 3  
♣ 4 ♣ K 9 6 5 3 2  
♠ void  
♥ 5 3  
♦ A K J 10 8 7  
♣ A Q J 10 8

At the table where the young players were North-South, they could in one sense be deemed unlucky. They were equipped with a formidable armoury of conventions, gathered from far and wide, but two of these in their negative aspect turned out to be liabilities.

At this score South as dealer would have liked to be free to open with some form of strength-showing Two Diamond bid. Unfortunately the partners were using the so-called Multi-coloured Two Diamonds, which in the form they had adopted did not include among its meanings a strongly suited diamond hand. It might be a Weak Two in a so far undisclosed major, a balanced 21-22 point no-trump type, or a strong three-suited hand of either 4-4-4-1 or 5-4-4-0 shape. Since the hand did not strike him as quite strong enough for a forcing-to-game opening of Two Clubs, he fell back on One Diamond, West came in with One Spade and North now felt frustrated.

The natural impulse is to double for penalty; West at this score might possibly be psychic and to double would be the only means of unmasking him. But for this North the double was ruled out, since they had agreed on the "Sputnik" double, invented in America about the time when the first Russian satellite went into orbit in 1957. This is not a penalty double but denotes strictly moderate total values with a liking for the unbid suits and with some tolerance for partner's. North could think of nothing better than a cue-bid of Two Spades, East then bid Three Clubs doubled by South, West bid Three Hearts doubled by North.

The outcome was not utter disaster for North-South, since the contract had to go one down, but a mere 100 points was unrewarding. It was unlikely that the more experienced North-South in the other room would do anything similar, and they in fact made a much better job of it. South opened an Acol Two Diamonds and

West overcalled in hearts instead of spades, so no question of doubling non-vulnerable opponents arose.

South	West	North	East
2 ♦	2 ♥	2 ♠	No
3 ♣	No	3 ♦	No
4 ♣	No	4 ♥	DBL
4 ♣	No	5 ♣	No
6 ♦	No	No	No

West led Heart Jack to Queen and Ace, and East sensibly returned a trump. Even so, South was able to ruff two clubs in dummy and dispose of one on the Ace of Spades. In the course of his comings and goings the lie of the spades and clubs came to light and a likely squeeze position became apparent. At the 11th trick South played his last trump, West held the best spade and Ten Nine of Hearts, North a spade and King Six of Hearts. Whichever card West throws can be countered by North. East could have broken up the squeeze position at trick two by returning a heart, but then declarer could have ruffed three clubs in dummy.

A hand from a pairs contest which proved to be a success story for two of these young players has points of similarity with the one just described. It is also a minor-suited slam hand and on the surface appears to contain no losers, though it cannot take 13 tricks in any straightforward manner. To do so at a diamond contract South has to ruff four clubs in dummy, but if he tries this line of play he will eventually be overruffed by East's Jack.

♠ A K 9 8 Dealer North  
♥ A Q 8 4 East-West Game  
♦ 10 9 8 6 5  
♣ void  
♠ J 10 7 6 3 ♠ 5 2  
♥ J 2 ♥ K 10 7 6 5 3  
♦ 7 ♦ J 2  
♣ A Q 8 5 3 ♣ K 7 2  
♠ Q 4  
♥ 9  
♦ A K Q 4 3  
♣ J 10 9 6 4

The usual contract was Six Diamonds, but of those few who ventured Seven only one pair made it. This was their unopposed auction:

North 1 ♠ 3 ♥ 4 ♦ 6 ♦  
South 2 ♦ 4 ♣ 4 ♣ 7 ♦

North rightly avoided opening his longest suit, since a response of Two Clubs would leave him with no attractive rebid. The diamond response improved his hand to the extent of deciding him to make a forcing-to-game jump rebid. When North jumped to Six Diamonds, rather an overbid perhaps, South's solid suit persuaded him to try one more.

West led Heart Jack, South took a round of trumps and cross-ruffed two clubs and two hearts. West's discard of a spade on the third heart was a warning and, after ruffing one more club, South led his trumps to squeeze West between clubs and spades.

# HOW

HOW (of Edinburgh)  
only address

2-3 PICKERING PLACE,  
ST. JAMES'S STREET,  
LONDON, SW1A 1EA

INKSTAND  
(with contemporary inscription)  
London 1811 by T Robins

Telephone:  
01-930 7140

*SEABY buy and sell rare and  
beautiful coins of all ages and  
periods. Please send for a free copy  
of our monthly Coin & Medal  
Bulletin*



# Seaby



AUDLEY HOUSE, 11 MARGARET STREET, LONDON W1N 8AT

# JEWELLERY

*designed and made by  
VALERIE PITCHFORD*

★ ★ ★

Unique and special pieces made to  
order.

You are welcome to make an  
appointment and come and discuss  
designs and your ideas.

*Tel: 01-360 2294.  
(day or evening)*

A small selection of pieces is always  
available for sale.



Pendants in 18 ct gold  
1. Central beautiful yellow beryl and green  
tourmalines £375.00  
2. Gold flower £150.00  
Matching 18 ct chains from £300.00

# HOW TO VALUE YOUR ANTIQUES-TOO LATE.

*Forget to revalue your possessions.  
Leave your house unattended • Be burgled*

An up-to-date insurance valuation of your house contents can  
prevent you losing money.

For a swift and confidential service at competitive rates contact  
Hector McC. Paterson, manager of Bonhams valuations department.  
Montpelier Galleries,  
Montpelier Street, London SW7.  
Telephone: 01-584 9161

**Bonhams**  
1793  
THE AUCTIONEERS AND VALUERS

# JUNE BRIEFING

June has brought out middle-of-the-road musical entertainers in force. Tommy Steele opens in the Gene Kelly role of the first theatrical production of *Singin' in the Rain*, Topol returns with *Fiddler on the Roof* and both Rod Stewart and Dean Martin give concerts. It is also a busy month for sport with the Prudential Cup final at Lord's, Wimbledon, Henley Regatta and Royal Ascot. The Monty Python team supply cinema-goers with *The Meaning of Life*. Roger Moore attends a royal première of his latest Bond adventure, *Octopussy*, and also opens the Bond Street Salutes Fifth Avenue festival. There are two 85th birthdays celebrated: Henry Moore's with an exhibition; and Ninette de Valois's with a gala at Sadler's Wells. The Queen has a double celebration—the 30th anniversary of the Coronation on June 2 and the Trooping the Colour official birthday parade on June 11.



Henry Moore birthday exhibition at the Marlborough: from June 15.



Twyla Tharp's Scrapbook: June 29.



Roger Moore: Bond openings on June 6.

## HIGHLIGHTS

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven digit numbers if calling from outside London.

### Wednesday, June 1

Horse racing: The Derby at Epsom; football: England v Scotland at Wembley (p94)  
Nederlands Dans Theater in *Sinfonietta* on C4 (p94)  
Exhibition of carpets in paintings opens at the National Gallery (p99)

### Thursday, June 2

*Return of the Jedi* opens in West End cinemas (p92)  
Exhibition of sporting prints opens at the British Museum (p100)  
First day of the Rochester Dickens Festival (p106)  
Peter Katin piano recital at the Queen Elizabeth Hall (p95)  
□ 30th anniversary of the Coronation of Queen Elizabeth II

### Friday, June 3

First day of the Inchcape International Dressage Championships at Goodwood (p94)  
First concert of the London Sinfonietta's series on Vienna at the Queen Elizabeth Hall (p95)  
Bargain night at the National Theatre; all seats £2 from 8.30am (pp90, 91)

### Saturday, June 4

Horse racing: The Oaks at Epsom (p94)  
Summer Show I opens at the Serpentine (p99)  
Documentary about Frida Kahlo on C4 (p94)

### Sunday, June 5

Gala in honour of Ninette de Valois's 85th birthday at Sadler's Wells (p102)  
Concert performance of Cherubini's *Medea* at the Barbican (p95)

### Monday, June 6

Royal charity première of *Octopussy*, a new James Bond film starring Roger Moore (p92)  
Roger Moore launches Bond Street Salutes Fifth Avenue (p97)  
First night of *As You Like It* in the Open Air Theatre, Regent's Park (p90)  
LSO & Royal Choral Society in Beethoven's Choral Symphony at the Festival Hall (p95)

### Tuesday, June 7

*Ike*, a drama about Eisenhower, has a repeat showing on C4 (p94)  
*Faust* at Covent Garden (p101)

### Wednesday, June 8

Exhibition of Cycladic objects opens at

the British Museum (pp98, 100)  
New dress display opens at the V & A (p100)

### Thursday, June 9

*Peer Gynt* opens at The Pit (p90)  
The Prince of Wales takes the salute at Beating Retreat (p97)  
Dean Martin sings at the Apollo Victoria (p96)  
□ General election

### Friday, June 10

First day of the Grosvenor House Antiques Fair (p97)  
Aldeburgh Festival starts (pp 95, 106)  
Last chance to see The Eastern Carpet in the Western World at the Hayward (p99)

### Saturday, June 11

Trooping the Colour—the Queen takes the salute at her official birthday parade (p97)  
Greenwich Festival starts (p97)



Barbara Woodhouse: at Greenwich.

Last performance of *Heartbreak House* at the Haymarket (p91)  
□ New moon

### Sunday, June 12

Nash Ensemble at the Queen Elizabeth Hall (p95)

### Monday, June 13

Lee Konitz plays at The Canteen (p96)  
London Choral Society in Haydn's *Creation* at the Festival Hall (p95)

### Tuesday, June 14

Ascot week begins with the St James's Palace Stakes (p94)  
*Henry VIII* opens at the Royal Shakespeare Theatre, Stratford (p90)  
Exhibition of Impressionist paintings opens at Noortman & Brod (p98)  
*Fidelio* at Covent Garden (p101)

### Wednesday, June 15

Summer show opens at the British Crafts Centre (p99)  
Two ballets, *Troy Game & Ghost Dances*, shown on C4 (p94)  
Royal Academy Summer Exhibition open only to the disabled (p99)  
Milstein at the Festival Hall (p96)  
Henry Moore 85th birthday show opens at the Marlborough (p98)  
□ New Parliament meets

**Thursday, June 16**

Peter Weir's film, *The Year of Living Dangerously*, opens (p92)  
First night of *Inner Voices* by Eduardo de Filippo at the Lyttelton & Ionesco's *Exit the King* at the Lyric Studio (p90)  
Rostropovich & the Philharmonia at the Festival Hall (p96)

**Friday, June 17**

First night of *Intermezzo* at Glyndebourne (p101)  
Fête champêtre at Ruislip Old Hall, Lancashire (p106)

**Saturday, June 18**

Last performance of *A Comedy Without a Title* at the Lyric Hammersmith (p91)  
Medieval fair at Allington Castle, Kent (p106)

**Sunday, June 19**

Mountbatten Memorial Air Display at Duxford, Cambridgeshire (p106)  
*Birth of a Nation*, the first in a series of plays by David Leland, on ITV (p94)  
Gardens open in Grantchester (p106)  
Ashkenazy recital at the Festival Hall (p96)

Father's Day

**Monday, June 20**

First day of the Lawn Tennis Championships at Wimbledon (p94)  
Houston Ballet starts a season at Sadler's Wells (p102)  
Frankl-Schiff piano duo at St John's (p95)

**Tuesday, June 21**

*A Midsummer Night's Dream* opens at the Open Air Theatre in Regent's Park (p90)  
Treasures from Norfolk churches go on show at the Sainsbury Centre in Norwich (p99)  
 Longest day

**Wednesday, June 22**

Exhibition of Malcolm Morley's paintings at Whitechapel (p98)  
First night of Massinger's comedy, *A New Way to Pay Old Debts*, at The Other Place in Stratford (p91)  
*Macbeth* at Covent Garden (p101)  
The Queen opens Parliament

**Thursday, June 23**

*Monty Python's The Meaning of Life* opens in West End cinemas (p92)  
First night of *The Winslow Boy* at the Lyric Hammersmith (p91)  
Exhibition of 20th-century Japanese prints opens at the British Museum (p100)  
Gérard Souzay recital at the Wigmore Hall (p96)

**Friday, June 24**

Painter as Photographer opens at the Camden Arts Centre (p99)  
 Midsummer Day

**Saturday, June 25**

Cricket: Prudential Cup final at Lord's (p94)  
Lambeth Fête (p97)  
 Full moon

**Sunday, June 26**

Rod Stewart sings at Earls Court (p96)

**Monday, June 27**

Sale of Prince Sadruddin Aga Khan's collection at Sotheby's (p97)

**Tuesday, June 28**

First night of *Fiddler on the Roof* with Topol at the Apollo Victoria (p90)

**Wednesday, June 29**

Exhibition of work by Ben & William Nicholson opens at Browne & Darby (p99)  
Cricket: Oxford v Cambridge at Lord's (p94)  
Taverne at Covent Garden (p101)  
*Twyla Tharp's Dance Scrapbook* on C4 (p94)

**Thursday, June 30**

First day of Henley Regatta (p94)  
Tommy Steele opens in *Singin' in the Rain* at the Palladium (p90)  
Last performance of *One-Woman Plays* at the Cottesloe (p91)



Tommy Steele: sings and dances.

Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge

## Choose a quality home with this promise



We promise that our homes are better planned, built and finished, than others at the price.

We promise that the neighbourhood is unusually attractive.

We promise that these homes are easier and cheaper to run than most new houses.

We promise that if you want one we will really help you to buy one.

As you pass through the private gated entrance of Burleigh Park, you will see a selection of impressive 4 bedroom homes currently selling at prices between £98,000 and £131,000.

Each has two or three living rooms, a magnificently fitted kitchen and separate laundry, a master bedroom with dressing space and bathroom suite. Outside there is a garage for two cars. Every detail inside and out spells quality.

We are also building a limited number of smaller 3 & 4 bedroom homes priced from £70,000 in the Paddock by Oxshott Woods.

Showhomes now open daily from 10am, telephone Cobham 6896.

Burleigh Park, off Sandy Lane, 35 minutes from Hyde Park. 12 minutes from Kingston. 10 minutes from Guildford. 3-5 minutes from 1st class shops, schools and restaurants.

**TROLLOPE & COLLS HOMES**

**at Burleigh Park Cobham**

**Ideal Homes**

Trollope & Colls Ltd., Goldsworth House, St. John's Road, Woking 70818.

ILM

455

# JOIN THE...

## CAMPAIGN AGAINST CANCER

There is no doubt that the cure rate for many forms of cancer has improved significantly in the last few years, and that now is the time for an all-out campaign. You can join it by helping the Cancer Research Campaign - Britain's leading cancer research charity, supporting over 600 projects throughout the UK. It has one of the lowest expense-to-income ratios of any charity.

Help the vital campaign against cancer by making a donation or leaving a legacy in favour of the Cancer Research Campaign, or by helping one of our hundreds of local committees with their fund raising activities.

**Cancer Research Campaign**



HEAD OFFICE, 2 CARLTON HOUSE TERRACE, LONDON SW1Y 5AR. TELEPHONE: 01-930 8972  
(For our local offices see under Cancer Research Campaign in your local telephone directory.)

THEATRE  
JC TREWIN

N. F. SIMPSON, absent from the theatre for some time, has translated Eduardo de Filippo's *Inner Voices* which opens on the Lyttelton stage of the National on June 16. The play, a mystery black comedy, is set in post-war Naples. Ralph Richardson heads a cast that includes Michael Bryant, Avril Elgar, Mary Macleod and Nicholas Selby. Mike Ockrent directs.

London's pastoral stage will soon be active again. *As You Like It*, with Louise Jameson as Rosalind, starts at the Open Air Theatre in Regent's Park on June 6; and Peter Woodward will double Oberon and Theseus when *A Midsummer Night's Dream* arrives on June 21.

*Singin' in the Rain* opens at the Palladium on June 30. Tommy Steele leads the cast in the part created by Gene Kelly for the 1952 film musical about Hollywood during the transition from silent films to talkies.

Topol, who had a steady success as Tevye in the musical *Fiddler on the Roof* during the mid 1960s, returns to London in the same part for 96 performances at the Apollo Victoria, beginning on June 28.

Derek Jacobi is to be Peer Gynt in the RSC production, seen last year at Stratford, which reaches The Pit at the Barbican on June 9.

## NEW REVIEWS



Alexandra Mathie and Adrienne Thomas: see *Daisy Pulls It Off*.

## Antony &amp; Cleopatra

It is so easy to get carried away by the great tragedy of disillusion & by the magnificence of its verse. The current RSC studio performance is the 20th or 21st production I have met, & the more I see the play the harder I find it to be entirely satisfied. Any notice is in danger of becoming a mosaic, remembering passages from the Cleopatras of, say, Lacey, Ashcroft, Leigh, Jefford, Leighton, Suzman & various others.

Helen Mirren is now exceedingly sure, especially in the temperamental alarms midway which she calculates beautifully. (If I hardly think she rises to the crest of the death scene—well, few actresses do). But I shall recall many of her speeches, & several also by Michael Gambon, an actor who seldom goes wrong & who is most moving here in Antony's final agony. Adrian Noble, using a black, two-levelled set against which the verse glows in the mind, preserves the proper speed. It is not his fault if one asks for more space. Of all the tragedies this needs room. Jonathan Hyde is an Octavius of imperious hauteur, & Bob Peck, the Enobarbus, has the easy naturalism that is his particular gift as an actor. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## Blood Brothers

Take a pair of twins. Allot one boy, immediately on birth, to a wealthy family in Liverpool. Leave the other in the slum up-bringing of the real mother who can barely

keep herself & her family going. Let the twins meet in boyhood without knowing their relationship; accompany them through a crudely mawkish association; & after all is revealed, leave two corpses on the stage. This is a glum narrative and the author, Willy Russell, cannot much lighten its multiple scenes. The whole business is determinedly & tiresomely class-conscious. What can just redeem it are parts of the atmospheric music—Willy Russell is also the composer—and the singing of Barbara Dickson's Mum who manages to be a real figure against the odds. Little else counts; but the piece succeeded at the Playhouse, Liverpool, from which it has reached the West End, Lyric, Shaftesbury Avenue, W1 (437 3686, cc).

## The Body

Nick Darke, like other dramatists today, is deeply troubled about the perils of nuclear warfare. Yet surely he could have found a better method of expressing it than this noisy & muddled narrative of improbable happenings at & around an American air base in Cornwall? The plot, whirling off into unlikely comedy, is so peculiar that its tragic implications are smothered. It would have been good to see more of Jenny Agutter. The Pit.

## Daisy Pulls It Off

Just top-hole. There is no more suitable phrase to describe this cheerful foray into Angela Brazil country. It is an affectionate

parody, by Denise Deegan, of the kind of girls' school story loved & not yet forgotten, in which a jolly decent young heroine proves to be the pride of the Upper Fourth after goodness knows how many set-backs. In an expertly staged tongue-in-cheek narrative, up from the Nuffield at Southampton (David Gilmore directs), Daisy from an elementary school wins a scholarship to Grangewood by the sea & proves her quality after richly improbable harassing by Sybil, the snob-in-chief. There are also a treasure hunt, a midnight cliff rescue, a hockey match (3-2 to Grangewood), & a recognition of a lost father. Alexandra Mathie, at the centre of it all, gives a gloriously natural performance. Globe, Shaftesbury Ave, W1 (437 1592, cc).

## Mr Cinders

Defiantly for these times, here is a musical comedy, an unexpected revival of the play, largely by Vivian Ellis (composer) & Gatrex Newman (librettist) in which Bobbie Howes & Binnie Hale appeared in 1929. It remains innocent fun, with its male Cinderella & its multi-millionaire's daughter-into-parlourmaid: a genuine period piece acted with peripatetic enthusiasm by everyone in the cast, especially Denis Lawson & Christina Matthews. It ought, in the words of its most lasting song, to "spread a little happiness", as the veteran composer hoped in his first-night speech. Fortune, Russell St, WC2 (836 2238, cc).

## The Rivals

Some jests never fray. Certainly, after innumerable productions, we are not tired of Mrs Malaprop, in late 18th-century Bath, deranging her epitaphs & recalling an allegory on the banks of the Nile. Sheridan must have laughed aloud when writing his first comedy, & the laughter has spanned two centuries. When I first met it in performance, it was usual to omit the sub-plot of Faulkland & Julia who are among Sheridan's truest characters. Moreover, it is sadening when a Malaprop & Sir Anthony are merely banged at us. All of this, let me say now happily, is a prelude to asserting that at the National we have probably the finest revival within memory.

John Gunter's mobile sets restore Bath like a sequence of old prints and Peter Wood has kept the complicated imbroglio on the move without a minute's faltering. He has, moreover, in Geraldine McEwan & Sir Michael Hordern, two of the richest imaginable period portraits. Malaprop is not too she-dragonish, & nobody can cast an aspersion on her parts of speech as the solecisms come naturally from her lips, never stressed but brought out with the complacent ease of someone who knows her way round the dictionary. This is, very simply, the best Malaprop I can remember.

Michael Hordern matches Malaprop in a joyful appreciation of the text. So much is right: Tim Curry's rustic command of Acres, Niall Buggy's insinuatingly Irish Sir Lucius, the Lydia & Julia of two new young actresses, Anne Louise Lambert & Fiona Shaw, Patrick Ryecart employing a pair of spectacles to pass cheerfully from Jack Absolute to Beverley, &—entirely original—Edward Petherbridge, whose Faulkland is a desperately anxious Scot, capable of reading destruction & despair into a couple of semi-colons. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night June 3; all seats on sale for £2 from 8.30am.

## The Roaring Girl

It was brave of the RSC to disinter the

Middleton & Dekker comedy (1610), but I cannot really believe it has served much useful purpose. Moll Cutpurse, a notorious woman of her day round the City—her real name was Mary Frith—dressed herself as a man, smoked tobacco, used a sword & according to the text, had the customary heart of gold. But nothing she does in the play can really absorb us; she is at the core of a wild tangle of theatrically dull plotting. Helen Mirren acts with the briskest enthusiasm. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## The Taming of the Shrew

Sinead Cusack is so exactly in the spirit of Katharina, the shrew, both when she is the terror of her father's home & when, already almost broken, she cowers in Petruchio's country house, that one does not worry about other superfluously inventive ingenuities. Barbican.

## Twelfth Night

Mercifully, John Caird at Stratford has not tampered with the bitter-sweet text. The setting, Robin Don's, is a rocky knoll near the sea-coast (which is out of sight) & overhung by a bare wintry tree. The Illyrians now trace their various tangled love patterns in the open air. Maria, acted with relish by Gemma Jones, is a prim, if suddenly inventive, conspirator who is a gentlewoman for once, not the usual light soubrette. Although I found some customary high spirits lacking, Malvolio (Emrys James) & Sir Andrew (Daniel Massey) readily make their effects; Zoë Wanamaker's Viola is as ardent as she should be, though her voice can have a sharp timbre; & Richard O'Callaghan's unsentimentalized Feste both sings splendidly & observes acutely. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

## FIRST NIGHTS

## June 1. Educating Rita

Willy Russell's comedy about a hairdresser who enrolls for an Open University course. With Celia Imrie as Rita & Frederick Treves as her tutor. Churchill, Bromley, Kent (460 6677, cc). Until June 18.

## June 2. The Dining Room

New play by A. R. Gurney covering 50 years in the life of an American family. With Polly James & Marcia Warren. Greenwich, Croom's Hill, SE10 (858 7755, cc).

## June 6. As You Like It

First production of the season for the New Shakespeare Company, with Julie Dawn Cole & Louise Jameson. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 930 9232).

## June 9. Peer Gynt

David Rudkin's translation of Ibsen's play, with Derek Jacobi in the title role. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## June 14. Henry VIII

New production by Howard Davies, with Richard Griffiths as the King & John Thaw as Wolsey. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

## June 15. Buried Inside Extra

Joseph Papp's New York production of a comedy about an American daily newspaper. Cast & production are from Papp's Public Theatre in Central Park. Royal Court, Sloane Sq, SW1 (730 1745, cc).

## June 16. Inner Voices

Comedy by Eduardo de Filippo (see intro). Lyttelton, National Theatre, South Bank,

E1 (928 2252, cc 928 5933).

#### June 16. *Exit the King*

Musical directed by Christopher Fettes, with James Aubrey & Gayle Hunnicutt, Lyric Studio, King St, W6 (741 2311, cc). Until July 16.

#### June 21. *A Midsummer Night's Dream*

Open-air production of Shakespeare's comedy, with Peter Woodward, Berwick Galer & Graham Chinn, Open Air Theatre, June 22. *A New Way to Pay Old Debts*

Academic comedy by Philip Massinger about an arrogant knight (played by Emrys James) who swindles his nephew (Miles Anderson) out of an inheritance. The Other Place, Stratford-upon-Avon, Warwickshire (0789 295623, cc).

#### June 23. *The Winslow Boy*

Revival of Terence Rattigan's play, with Alan McNaughton & Barbara Jefford, Lyric, King St, W6 (741 2311, cc). Until July 30.

#### June 24. *My Fair Lady*

New production of Lerner & Loewe's musical, with Francis Matthews as Professor Higgins. Ashcroft, Croydon, Surrey (688 9291, cc 681 0578). Until Aug 6.

#### June 24. *A Man For All Seasons*

Gary Hope plays Sir Thomas More in Robert Bolt's play about More's opposition to Henry VIII's divorce. St George's, Tufnell Park Rd, N7 (607 1128).

#### June 28. *Fiddler on the Roof*

Topol returns in the musical about the family of a Russian-Jewish milkman who emigrate to America. Apollo Victoria, Wilton Rd, SW1 (834 6177, cc 834 0253).



Topol: the singing Fiddler.

#### June 30. *Singin' in the Rain*

Tommy Steele & Roy Castle in a stage version of the 1952 Gene Kelly film musical. Palladium, Argyll St, W1 (437 7373, cc).

## ALSO PLAYING

#### Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Queen's, Shaftesbury Ave, W1 (734 166, cc).

#### Beethoven's Tenth

In his own play Peter Ustinov appears as Beethoven's ghost, who returns to haunt an aging music critic & his family. Vaudeville, Strand, WC2 (836 9988, cc).

#### The Beggar's Opera

In a near-Dickensian set, & with a cast led by Paul Jones's Macheath in full voice & a Clydeside accent. Gay's operetta gets the liveliest of reactions. Richard Eyre directs. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 128 5933). Bargain night June 3; all seats £2 from 3pm.

#### Guys & Dolls

Musical, adapted & directed by Michael Dolenz, with children as Chicago gangsters of the 1930s.

Her Majesty's, Haymarket, SW1 (930 6606, cc).

#### The Business of Murder

Richard Harris has written a taut thriller that does its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

#### Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

#### Charley's Aunt

Immensely enjoyable revival of the Brandon Thomas farce with Mel Smith as Lord Fancourt Babberley. Aldwych, Aldwych, WC2 (836 6404, cc). Until June 18.

#### Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Ron Aldridge plays her teacher. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### A Comedy Without a Title

Mike Alfréds has adapted & directed Ruzzante's 16th-century comedy. Lyric, King St, W6 (741 2311, cc). Until June 18.

#### The Communication Cord

New farce by Brian Friel, set in a weekend retreat for the well-heeled Irish middle classes. With T. P. McKenna, Brian Protheroe & Stephen Rea. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301). Until June 4.

#### Crystal Clear

Devised and directed by Phil Young, & acted by Anthony Allen, Philomena McDonagh & Diana Barrett, this, if not a major play, is a most affecting study of blindness. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

#### Dead Ringer

Comedy about the substitution of a lookalike for a Prime Minister who dies on the eve of an election. With William Franklyn, Sylvia Syms & Patrick Lawrence, Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

#### Eviata

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### Gays & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, now with Paul Jones, Trevor Peacock, Imelda Staunton & Fiona Hendley. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Hamlet

The New Shakespeare Company in a new production by Christopher Fettes. With Hilton McRae, Sally Anne Howes, Donald Pickering & Lynsey Baxter. Orchard, Dartford, Kent (32 7733). Until June 4.

#### Heartbreak House

We have known more persuasive shotovers than Rex Harrison; but he & a responsive cast, with Rosemary Harris & Diana Rigg as the two daughters, do enjoy themselves in the Shavian allegory. Haymarket, Haymarket, SW1 (930 9832, cc). Until June 11.

#### Julius Caesar

Peter McEnery's quietly truthful Brutus stands out from a competent production by Ron Daniels. It could do without the employment of a television screen in the Senate House & Forum. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire (0789 295623, cc).

#### Kick for Touch

Peter Gill, grand director though he is, is a much less exciting dramatist, & this austere little play for three people is hazily constructed. Cottesloe. Until June 2.

#### King Lear

Adrian Noble's production with Michael Gambon as a commendable Lear. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Lear

Edward Bond's ferocious play on the Lear theme has Bob Peck in the title role, & several of those in Shakespeare's tragedy in the main house. The Pit,



Beethoven: through Ustinov's eyes.

Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Lorenzaccio

Michael Bogdanov's direction of de Musset's tragedy, in a version by John Fowles, offers an exciting panorama of 16th-century Florence under the Medicis. Such players as Greg Hicks, Michael Bryant, Clive Arrindell & Basil Henson are in key. Olivier.

#### Macbeth

Workshop performance directed by Michael Bogdanov. Cottesloe. Until June 23.

#### A Map of the World

Though David Hare has some valuable things to say about the Third World & ideological argument, he spoils his play by its trickily complicated construction. Roshan Seth plays an Indian novelist. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Marilyn!

The musical about Marilyn Monroe—observe the exclamation mark—in which Stephanie Lawrence proves to have all the attributes of a star. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

#### A Midsummer Night's Dream

Once we forget a prefatory medley of Edwardian music-hall tunes & some Edwardian costumes, which do not get in the way, Bill Bryden's revival is a steady delight. Now with Robert Stephens & Susan Fleetwood as Oberon & Titania. Lyttelton. Until June 2.

#### The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Much Ado About Nothing

Terry Hands's production, from Stratford, has Derek Jacobi & Sinead Cusack as Benedick & Beatrice. Barbican.

#### Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Benjamin Whitrow plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

#### No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 12 years, more than 4,500 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

#### One Woman Plays

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo. Cottesloe. Until June 30.

#### Other Worlds

Rosemary Leach & Jim Broadbent lead the cast in a play about feuding fishermen & farmers in 18th-century Yorkshire. Royal Court, Sloane Sq, SW1 (730 1745, cc). Until June 11.

#### A Patriot for Me

John Osborne's play about an officer in the Austro-Hungarian army who is blackmailed into becoming a spy for Tsarist Russia. With Alan Bates. Chichester Festival Theatre, Chichester, West Sussex (0243 781312). Until July 2.

#### The Pirates of Penzance

Oliver Tobias, Ronald Fraser & Annie Ross head

the new cast in this vigorous version of the Gilbert-&-Sullivan operetta. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

#### The Real Thing

Hardly an expected Tom Stoppard comedy, but well acted by Felicity Kendal, Roger Rees & their colleagues. Strand, Aldwych, WC2 (836 2660, cc).

#### Romantic Comedy

Pauline Collins & Tom Conti have the freshness for this mild American comedy, by Bernard Slade, about a New York dramatist & his collaborator, a young schoolmistress from Vermont. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### Run For Your Wife

Ray Cooney has written & directed the fastest-moving farce for years. Richard Briers manages to keep up with it in his portrait of a London taxi-driver who maintains two households, each unknown to the other. Bernard Cribbins is his friend Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

#### Small Change

Another of Peter Gill's resolutely bare productions, this time of a better play than *Kick for Touch*, though its narrative of life—two mothers, two sons—on the east side of Cardiff, is not particularly stimulating. An understanding performance by James Hazeldine. Cottesloe.

#### Song & Dance

Gemma Craven, in song, & John Meehan, leading the dance, are now confidently in charge of Andrew Lloyd Webber's "concert for the theatre". Palace, Shaftesbury Ave, W1 (437 6834, cc).

#### Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

#### The Tempest

New production by Philip Grout, with Bernard Horsfall as Prospero & Elvi Hale as Ariel. St George's, Tufnell Park Rd, N7 (607 1128).

#### They Came From Somewhere Else

Cliff Hanger present a play about a new town which is seemingly normal until a stranger arrives. Lyric Studio, King St, W6 (741 2311, cc). Until June 11.

#### Time & the Conways

Priestley's time play, directed by Peter Dews, with Googie Withers, Julia Foster, Alexandra Bastedo & Lucy Fleming. Chichester Festival Theatre. Until July 23.

#### The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Thaw & Zoë Wanamaker. Howard Davies directs. The Other Place, Stratford-upon-Avon, Warwickshire (0789 295623, cc).

#### Trafalgar Tanzi

Claire Luckham's presentation of a woman's life from babyhood in a sequence of all-in wrestling bouts can often be very funny, once you are accustomed to its relentless progress. With Toyah Willcox as Tanzi. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

#### The Trojan War Will Not Take Place

Christopher Fry's translation of Giraudoux's passionate comedy, directed by Harold Pinter. With Barry Foster, Nicola Pagett, Ronald Hines, Annette Crosbie & Brewster Mason. Lyttelton. Bargain night June 3; all seats £3 from 8.30am.

#### West

Steven Berkoff's sequel to *East*, subtitled *Welcome to Dalston Junction* tells of Hoxton & Stamford Hill gangster-heroes. Donmar Warehouse, Earlham St, WC2 (836 1071).

#### When the Wind Blows

Ken Jones & Patricia Routledge are a retired couple in rural England, caught up in the nuclear war. The play is adapted by Raymond Briggs from his own cartoon book. Whitehall, Whitehall, SW1 (930 6692, cc 839 6975).

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinée days noon-2pm.

#### Car parking

An evening's parking for £2.40 may be booked at the same time as tickets for Albery, Criterion, Donmar Warehouse, Piccadilly & Wyndham's theatres.

SINCE THEIR LAST film, *Monty Python's The Life of Brian*, members of the team have been making their individual marks in the cinema. Terry Gilliam achieved a notable success in America with *Time Bandits* and is planning a new film written by Tom Stoppard; Michael Palin wrote and starred in *The Missionary*; John Cleese played the manic Major Flack in *Privates on Parade*; and Eric Idle and Graham Chapman are in collaboration for the forthcoming pirate picture, *Yellowbeard*. Terry Jones persevered in getting them all together for *Monty Python's The Meaning of Life* (reviewed below) which he directed.

□ Louise Brooks's fascinating reminiscence, *Lulu in Hollywood*, published here by Hamish Hamilton, is now happily available in paperback (£4.95). Her account is a lively, knowledgeable and revealing view of film-making in the 1920s. Also published recently was *Elstree: The British Hollywood* by Patricia Warren, a studio history of British film-making.

□ From September video cassettes will voluntarily carry classification symbols corresponding to the British Board of Film Censors U, PG, 15 and 18 ratings, in order to avoid possible prosecutions resulting from pornographic tapes falling into the hands of children. Predictably Mary Whitehouse has already scoffed at this measure and is calling for much tougher ones. It will be sad if the restrictive standards of James Ferman and his BBFC team are applied beyond the cinema. One of the benefits of the cassette revolution has been the release of some films as their makers intended, allowing the viewer some choice in the matter.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### Android (15)

Although it looks as though it was shot on someone else's sets (an honourable B-movie tradition) Aaron Lipstadt's film is a taut, well-paced sci-fi drama. Three escaped convicts, one of them a woman, dock their stolen spacecraft at a remote space station inhabited solely by a Frankenstein-like scientist (Klaus Kinski), who is bent on creating the perfect android. His innocent assistant Max (Don Opper) is obsessed with ancient 20th-century popular culture such as rock, Fritz Lang's *Metropolis* & the films of James Stewart, in whose homage he sports a grey fedora. He is an android who has begun to acquire human emotions, & has learned that the doctor is planning to phase him out when Cassandra, the superior replacement, is ready.

### Bad Boys (18)

Producer Robert Solo & director Rick Rosenthal have taken the sort of plot that was filmed a dozen times back in the 30s & 40s & updated it. It's the one about the slum kid who gets into trouble with the law & is sent to reform school. The trouble is that Sean Penn as the hero is a totally unattractive junior criminal. The scenes in the reformatory make the borstal in *Scum* look like Eton & the final knifefight in which the victor is able to walk away with multiple stab wounds is ridiculously unreal. The screenplay uses creaky devices to advance the plot. It is an unpleasant film, exploiting the violence it pretends to condemn.

### Handgun (18)

Tony Garnett's film, marking his American débüt as a director, combines two red-hot social issues—rape & gun control.

A young teacher, played by Karen Young, has moved from Massachusetts to Dallas. She encourages a lawyer to address her class on the Texan tradition of gun lore &, after a chaste dinner date, accepts an

invitation to his apartment for another meal & a look at his collection. He jumps her & forces her to bed in the belief that she will find him irresistible. However, she refuses to stay for breakfast & makes for the nearest police station where she undergoes the humiliating formalities of a rape complaint, including a hospital examination. The police advise that on the evidence no jury would convict. She decides to take the law into her own hands, learns to be a crack shot, buys some formidable across-the-counter artillery, & then sets her trap.

Garnett clearly intends his film to be a contribution to the great American debate, but somehow the story is too silly to match his technique. I shall be damned as a chauvinist pig, but the girl does ask for it, & delivers ambiguous signals instead of saying no at the outset. Her revenge is way over the top. It's sad to see a serious & tragic problem trivialized &, while the documentary background of the enormous high school & the terrifying gun shop are vividly portrayed, somewhere the film loses its grip on reality & plunges into bathos.

### Monty Python's The Meaning of Life (not yet certificated)

There's something to offend everyone in the new Monty Python film, & it contains some of their best work. Terry Gilliam has contributed what amounts to a separate short before the main film begins, a preposterous account of how the downtrodden, aged employees of a city insurance company overthrow their new, young multinational bosses &, using filing cabinets as cannon, hat-racks as grappling irons & fan blades as cutlasses, launch themselves on a path of financial piracy, reducing the money centres of the world to rubble.

The film proper, introduced by the Pythons as inhabitants of a fish tank, is a return to the sketch format, conducting us briskly through a series of vignettes from birth to death, attacking *en route* the medical profession, religion, education, birth control, sex, greed, American tourists & just about everything else. John Cleese is in hilarious form as a public school master teaching the sex act as though it were Latin irregular verbs, & Terry Jones, who also directs, plays the world's fattest man, a billionaire,



Terry Jones with John Cleese: in *Monty Python's The Meaning of Life*.

who is treated with smarmy unctuousness by Cleese's head waiter in an upmarket restaurant which he proceeds to destroy by incessant vomiting. It sounds horrible, & indeed is, but by shocking us the Pythons are using Swiftian humour to reach the hidden recesses. Breaking a few taboos is part of the process. Opens June 23.

### Octopussy (PG)

Roger Moore plays James Bond in the latest of 007's adventures, this time set in India. The villains are played by Louis Jourdan & Kabir Bedi. Royal Charity première in the presence of the Prince & Princess of Wales, in aid of the Princess of Wales's Charities Trust & the Stars Organization for Spastics. Odeon, Leicester Sq, WC2. June 6.

### Passion (15)

Jean-Luc Godard's new work is not an easy film, the sound track being particularly strange & often unintelligible. Godard's statement that the film is "democratic" in that nothing, no character, situation or sound should be superior to another seems to make an intellectual straitjacket which, with characteristic *legerdemain*, he sheds.



Karl Malden: see *The Sting II*.

It is a film about film-making & work, about music & painting, with Isabelle Huppert as a rebellious worker engaged in conflict with her boss (Michel Piccoli), who is married to a hotel-keeper played by Hanna Schygulla. A Polish film director (Jerzy Radziwilowicz) is staying in her establishment while making a film that features *tableaux vivants* of paintings by Goya, Delacroix, Ingres, El Greco & Rembrandt. All this seems irrelevant to the main theme, which is the interaction of love & work on life itself. Godard remains the most personal & unassimilable of cinematic prophets.

### The Ploughman's Lunch (15)

Richard Eyre makes an auspicious débüt in feature films as director of an Ian McEwan screenplay—they had earlier collaborated on *The Imitation Game* for the BBC's *Play for Today*. Their central figure is a radio news editor played by Jonathan Pryce, who falls for a high-flying girl (Charlie Dore) who was at Oxford with his flashy Fleet Street pal (Tim Curry). Discovering that her mother (Rosemary Harris) is a famous left-wing historian, now living buried in Norfolk whose philandering husband (Frank Finlay) coins gold in town making television commercials, our hero uses the liaison to tap her knowledge of the Suez crisis for a book he is writing. The daughter turns cold, but the mother is eager to have an affair from which he hastily withdraws. At the Tory party conference in Brighton he learns that he has, in any case, been betrayed by his best friend.

Not only does Eyre succeed in getting commendably accurate performances from his excellent cast (even Charlie Dore, while inexperienced as an actress, is able to convey the smug arrogance of an attractive, ambitious young woman with the world in front of her) but he shows an enterprising use of locations, particularly in the party conference scenes where prominent Tories are often in shot. The final showdown occurs in the middle of the Prime Minister's stirring address—leading one to wonder just how it was done.

### Return of the Jedi (U)

Third film in the *Star Wars* saga, with Mark Hamill as Luke Skywalker & Carrie Fisher as Princess Leia, & the return of C-3PO,

R2-D2, Chewbacca & Darth Vader. Opens June 2.

#### The Sting II (PG)

Ten years after the success of *The Sting* comes this sequel which has little in common with the first, other than that it has a screenplay by the same writer, David S. Ward. The period has moved forward to 1940, & instead of one confidence trick there are a succession, each ingeniously testing the attention of the audience if they are to stay ahead of who is double-crossing whom. Not that it isn't entertaining. Jackie Gleason & Mac Davis are an amiable pair of tricksters who are joined by Teri Garr to put it across an underworld racketeer played by Oliver Reed. The period décor seems to have been created specially for the film, with scarcely a surface unadorned by some fanciful Art Deco design, & Jeremy Paul Kagan's direction keeps the action moving in a sprightly fashion.

#### The Year of Living Dangerously (PG)

In Peter Weir's new work Mel Gibson, the steely-jawed, soft-eyed hero of the *Mad Max* films, plays an Australian television journalist posted to Jakarta in 1965, just before the military *coup d'état*. Alienating other members of the Press corps, he embarks on an affair with a British Embassy girl played by Sigourney Weaver, & relies on the friendship & know-how of a Chinese-Australian dwarf, who is his cameraman, to file his stories to the network. A woman, Linda Hunt, plays this male role with a touching sensitivity, making notes on all the main characters as the plot unfolds, & dying in a political gesture as the Sukarno régime reaches its apogee of horror.

While the atmosphere of the film, adapted by Weir, David Williamson & C. J. Koch from the latter's novel, works well enough, the story keeps switching its point-of-view & presents an indigestible array of ambiguities. There is also a perverse streak in Weir's casting: he has an American playing an English girl (& having trouble with her accent) & that most Australian of actors Bill Kerr playing a pukka British colonel. The scenes of casual horror towards the end of the film as Indonesia faces its civil war are brilliantly staged & have the stamp of authenticity. Weir, regarded as the most talented of the Australian New Wave directors, is now firmly established in the international ranks. Opens June 16.

#### ALSO SHOWING

##### Alone in the Dark (18)

Donald Pleasance plays the head of a mental hospital whose inmates, led by Jack Palance, seek to murder the hospital's new deputy director. The gore & special effects are competent, but the depiction of the mentally ill as violent animals who just be ruthlessly put down hardly helps to a better understanding of mankind.

##### Aspern (PG)

Eduardo de Gregorio's version of Henry James's *The Aspern Papers* is set in Portugal, rather than Venice. It is the story of an aged woman who holds the literary treasures of her former lover, a reat writer, & of a critic who tries to get them. Julie Oger is magnificent as the woman's niece.

##### Confidence (15)

Stvan Szabo directed this film in 1980, before he made *Mephisto*. The story concerns two people on the run from the Germans in 1944 Belgrade, who have to rent a room together & pretend to be a married couple.

##### Dancing Rita (15)

Julie Walters adds to her stage triumph in Lewis Gilbert's successful film version of Willy Russell's play, as a hairdressing assistant who decides to pursue an Open University course. Michael Caine

gives a good performance as the tutor who shapes her into an educated woman.

##### L'Etoile du Nord (PG)

Pierre Granier-Deferre's film is based on a Simenon novel (*Le Locataire*), about a middle-aged Frenchman who commits murder & hides in a boarding house. With Philippe Noiret & Simone Signoret.

##### Eureka (18)

Nicolas Roeg's new film shows a further obstinate refusal to tell a story straightforwardly. Gene Hackman plays a Yukon prospector who makes a rich strike in the 1920s. Twenty years later he is murdered barbarously, & his son-in-law (Rutger Hauer) is charged, but later acquitted.

##### Fanny & Alexander (15)

Ingmar Bergman's handsome last film is absorbing & overflowing with riches. The life of a Swedish family is seen through the eyes of Alexander (10) & Fanny (eight), whose widowed mother re-marries. Their stepfather is a spartan bishop who inflicts cruelties on the children & Alexander eventually engineers his death.

##### Local Hero (PG)

Bill Forsyth's film is a likable blend of satire, whimsy & Scottish mysticism. Burt Lancaster plays a Texas billionaire anxious to buy up an entire village as a location for a crude-oil refinery.

##### Six Weeks (PG)

Kathryn Healy plays a young teenager dying of leukaemia. An improbable love affair develops between her divorced mother (Mary Tyler Moore) & an aspiring Congressman (Dudley Moore) with whose campaign the girl is helping.

##### Sophie's Choice (15)

Meryl Streep's performance as Sophie, a Polish former prisoner from Auschwitz now rooming in Brooklyn, is brilliant. Her mysterious past is gradually unravelled by a young writer (Peter MacNicol) who is befriended by Sophie & her extrovert Jewish intellectual lover (Kevin Kline).

##### Starflight One (PG)

Lee Majors plays the pilot of a hypersonic airliner which accidentally goes into orbit around the Earth on its maiden flight. Resembles *Airplane II*, except that this is no spoof—the dialogue has to be heard to be believed.

##### 10 to Midnight (18)

Charles Bronson plays a tough detective obsessively stalking a psychopathic murderer. The film is capably made, but displays a cynical contempt for legal safeguards.

##### Tenebrae (18)

Thriller with Anthony Franciosa as an American author arriving in Rome to launch a new book, & becoming involved in a series of murders. Directed by Dario Argento.

##### That Championship Season (15)

A reunion between four old high school basketball players (Bruce Dern, Stacy Keach, Paul Sorvino & Martin Sheen) with their coach (Robert Mitchum). The first part of Jason Miller's film works well enough, but later it becomes very much a photographed play, as revelations & dramatic incidents pile up.

##### Tootsie (PG)

In this very funny film, Dustin Hoffman plays an actor with a habit of talking himself out of parts. Dressed as a woman, he wins a role in a TV soap opera, becomes a star & is forced to maintain the subterfuge, with its ensuing complications.

##### The Wicked Lady (18)

Michael Winner has had a high old time with this new version of the tale of a 17th-century beauty (Faye Dunaway) who crept out at night to hold up coaches at gunpoint. The strong cast includes Alan Bates, Denholm Elliott, John Gielgud & Prunella Scales, & Jack Cardiff's cinematography gives the film the appearance of a Restoration comic strip.

##### The Young Ladies of Wilko (PG)

Andrzej Wajda's film is set in the 1930s & concerns a young man (Daniel Olbrychski) returning home to his small town, & noticing changes both in it & in the three sisters he used to know.

##### Certificates

U = unrestricted

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



#### DAYS TO REMEMBER

Only The Savoy can turn a special occasion into a truly unforgettable one. To celebrate an anniversary, for a 'treat' or an impromptu holiday, The Savoy makes these two sparkling offers.

'Two's Company' welcomes you with flowers, chocolates and a bottle of champagne in your room. Or take advantage of our 'Theatre Plan' and enjoy pre-theatre dinner at Simpson's-in-the-Strand, best seats for the smash-hit comedy 'Noises Off' and another play of your choice – subject to availability. Traditional English breakfasts are included.

'Two's Company' is £107 for two on the first night, £84 for each additional night. 'Theatre Plan' is £117 per person for two nights or £162 for three nights. Why not book now?

*The Savoy*  
LONDON

For reservations and information – The Savoy, P.O. 189, The Strand, London WC2R 0EU. Telephone 01-836 4343. Telex 24234.

#### THE MEDICI GALLERY



#### FLOWERS AND GARDENS EXHIBITION

Sculptures and paintings May 13th–June 2nd

7 Grafton Street, Bond Street, London W1. 01-629 5675

#### TRACING YOUR FAMILY HISTORY?

If you need professional help, turn to the team of genealogists with most experience world-wide.

For efficiency and economy in HERALDRY AND FAMILY HISTORY send all known details for FREE estimate, to:

ACHIEVEMENTS  
OF NORTHGATE  
Canterbury  
CT1 1BAJ  
or tel. Dr. Swinfield  
(0227) 62618



**WILDSMITH**  
CO

established 1847

Ready to wear £140  
Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

Trees £25

Ready to wear £140

## SPORT

## FRANK KEATING

BRITAIN'S TRADITIONAL, long-standing summer fixture list has a 1983 bonus. The Derby on Epsom Downs used always to be followed by the Test Match at Lord's, followed by more racing at Ascot, then Wimbledon and finally three days on the river at Henley. The ancient fixtures stay pretty much the same, but this year cricket-lovers can relish a month devoted to their game. From June 9 to 25 the World Cup knockout competition, sponsored by Prudential Insurance, is staged around the country with such minnows as Zimbabwe and Sri Lanka taking on the powerful likes of Australia and the West Indies. The venues range from the great Test Match stadiums to such fields as that at Tunbridge Wells. The final is at Lord's on June 25 and will—weather, as always, permitting—be one of the year's spectacular events.

□ The month starts with the Derby in the afternoon and, in the evening, England's annual soccer match against their oldest enemy, the Scots. Traditionally this game has always been played on a Saturday. This time the authorities are experimenting with a midweek kick-off in an attempt to reduce the weekend explosiveness of the tartan armies!

## HIGHLIGHTS

## ATHLETICS

June 5. GB & NI v USSR, Birmingham.  
June 26. Edinburgh Games, Edinburgh.

## CANOEING

June 17-19. BCU International Regatta, Holme Pierrepont, Nottingham.

## CRICKET

**Prudential Cup:** Lord's: England v Pakistan, June 13; West Indies v Australia, June 18; final, June 25. The Oval: England v New Zealand, June 9; West Indies v India, June 15; semi-final, June 22. June 29. Oxford v Cambridge, Lord's.  
(BH) = Benson & Hedges Cup, (JP) = John Player League, (SC) = Schweppes Championship.  
Lord's: Middx v Worcs (JP), June 5.  
The Oval: Surrey v Middx (SC), June 11, 13, 14; v Middx (JP), June 12; v Northants (SC), June 25, 27, 28.



Prudential Cup: June 9 to 25.

## CYCLING

May 22-June 4. Milk Race, Bournemouth to Blackpool.

June 25-July 3. International Festival of Cycling, Harrogate, N Yorks.

Though the names & distances have faded into history, this decade marks many cycling centenaries, for the 1880s marked the first great enthusiasm for bicycling as a sport. In 1880 there were 57 bicycle factories in England; by 1890 there were 689 with an annual production of 700,000 machines. In 1883 there were 61,000 members of the Cyclists' Touring Club of Britain. Not that these Milk Racers will give such figures a thought as, heads down, they grimace through this latest round Britain whizz.

## EQUESTRIANISM

June 1-4. Royal Bath & West Show, Shepton Mallet, Somerset.

June 2-5. Bramham Horse Trials, Wetherby, W Yorks.

June 3-5. Inchcape International Dressage Championships, Goodwood, W Sussex.

June 9-11. South of England Show, Ardingly.

E SUSSEX  
FENCING

June 11, 12. Desprez Cup (ladies' foil), de Beaumont Centre, 83 Perham Rd, W14.

June 18, 19. Sabre Individual & Team Championship, de Beaumont Centre.

## FOOTBALL

June 1. England v Scotland, Wembley Stadium, Middx.

June 11. Schoolboys' International: England v Scotland, Wembley Stadium.

## GOLF

May 30-June 4. Amateur Championship, Turnberry, Strathclyde.

June 2-5. Dunlop Masters', St Pierre, Chepstow, Gwent.

June 7-11. Ladies' British Open Amateur Championship, Silloth, Cumbria.

June 9-12. Jersey Open, La Moye, Jersey, CI.

June 11, 12. Berkshire Trophy, The Berkshire, Ascot, Berks.

## GREYHOUND RACING

June 25. Greyhound Derby, White City, W12.

## GYMNASTICS

June 4. Speedo Pairs Championships (men & women), Crystal Palace, SE19.

## HORSE RACING

June 1. The Derby, Epsom.

June 2. Coronation Cup, Epsom.

June 4. The Oaks, Epsom.

June 14. St James's Palace Stakes, Ascot.

June 15. Coronation Stakes, Ascot.

June 16. Gold Cup, Ascot.

June 17. King's Stand Stakes, Ascot.

Bonanza week for the brothers Moss! Yet the mullarkey with the millinery is just for the gossip-column photographers—the real concentration is on the horses, & the Gold Cup remains the most important long-distance event on the Flat since it was first run here over 2½ miles in 1807.

June 25. Miners Northumberland Plate, Newcastle.

June 25. Irish Sweeps Derby, The Curragh, Eire.

## MOTORCYCLING

June 4-10. TT Races, Douglas, Isle of Man.

These are the last real road races say the faithful who still flock to "the Island" from all parts of the globe. The leather lads love their festival with its 250 bends, bumps, jumps & hills. Oh yes—and spills!

## MOTOR RACING

June 18, 19. Le Mans 24-hour Race, Le Mans, France.

## ROWING

June 4, 5. Nottinghamshire International Regatta, Holme Pierrepont, Nottingham.

June 30-July 3. Henley Royal Regatta, Henley-on-Thames, Oxon.

## TENNIS

June 6-12. Stella Artois Championships (men), Queen's Club, Palliser Rd, W14.

June 13-18. BMW Championships (women), Devonshire Park, Eastbourne, E Sussex.

June 13-18. Lambert & Butler Championships (men), Redland Green, Bristol.

June 20-July 3. Lawn Tennis Championships, All-England LTC, Wimbledon, SW19.

## TELEVISION

## JOHN HOWKINS

THIS MONTH C4 continues its dance season, introduced by Ben Kingsley, with an eclectic mixture of top-class performances. The focus is clearly on modern, innovative pieces, and the final programme is the most stunning of all: *Twyla Tharp's Dance Scrapbook* (June 29). What others might call a retrospective she, typically, calls a scrapbook; but there is nothing scrappy about the way it is put together. It is a good chance to see some of the most powerful and startling work of New York's top inventor of imaginative, popular dance, including the work for *Hair*, which made her famous, as well as later dances for ice-skater John Curry and classicist Mikhail Baryshnikov. The 90 minutes go by very quickly.

□ David Leland, the writer of four new plays called *Tales out of School*, says, "We all go to school on trust, and most people have that trust betrayed." His four films, beginning with *The Birth of a Nation* on June 19, tell stories and ask questions that parents and children should find pertinent about education today. Their main theme, played with many variations, is the gap between school and the world outside.

## THE MONTH IN VIEW



William Morris the visionary: June 25.

## JUNE 1. Sinfonietta (C4)

Bouncy ballet based on music by the Czech composer, Janáček, & choreographed by the director of the Nederlands Dans Theater, Jiri Kylian. First performed in 1978, it is a regular favourite with Dutch audiences.

## JUNE 1. Jemima Shore Investigates (ITV)

Based on Antonia Fraser's *Quiet as a Nun*, this new series should provide good entertainment over the summer weeks. Patricia Hodge plays the TV reporter who keeps getting caught up in mysteries & adventure.

## JUNE 4. Frida Kahlo (C4)

Few people can count Leon Trotsky as a lover & Nelson Rockefeller as a close friend. Frida Kahlo could. What's more, her husband was the great Diego Rivera, Mexico's best modern muralist. This documentary describes her life & surrealist paintings.

## JUNE 4. Proxy (ITV)

In the first of this month's four *Tales of the Unexpected*, a helpful chauffeur (Tom Smothers) stands in for his boss (Patrick O'Neal) when a blackmail turns sour.

## JUNE 4. Just Amazing! (ITV)

Barry Sheene, champion motorcyclist, Kenny Lynch & Jan Ravens, have found some people with weird accomplishments, including a man who eats 100 yards of spaghetti & another who asks people to drive at him so that he can leap over the speeding car. *That's Just Silly* might be a more appropriate title.

## JUNE 6. The Happy Apple (ITV)

Keith Waterhouse's scripts are the chief attraction of this new comedy series about an advertising agency that specializes in jingles; with Nicky Henson, Leslie Ash & Derek Waring.

## JUNE 7. First Tuesday (ITV)

On the first Tuesday of every month John Willis & Jonathan Dimbleby, two of TV's most skilled campaigning journalists, produce a magazine of two or three documentary films of topical & public interest.

## JUNE 7. Ike (C4)

This American dramatization of Eisenhower's role in the Second World War, first shown on ITV some years ago, stars Robert Duvall as the

General & Lee Remick as Kay Summersby on whose memoirs the film is based. Part 2 will be shown on June 8.

## JUNE 7. The Gaffer (ITV)

Bill Maynard has returned as Fred Moffat, the canny old supervisor in an engineering factory.

## JUNE 10. My Music (BBC2)

The talented Steve Race starts a new series of 13 programmes.

## JUNE 9. Nelly's Version (C4)

Eileen Atkins takes the lead in this mystery thriller directed by Maurice Hatton & based on the novel by Eva Figes. One of the *Film on Four* season.

## JUNE 11. The Wrong 'Un (ITV)

Another *Unexpected* Tale about a helpful servant. A hotel detective tries to stop a German businessman from having his way with another guest. He does not entirely succeed.

## JUNE 11. A Good Dissonance: Like a Man (C4)

This drama-documentary on Charles Ives, the American composer, comes laden with praise for its "meticulous use of authentic sources & places, leaving the satisfying impression of fact-filled documentary truth" (*New York Times*).

## JUNE 15. Troy Game &amp; Ghost Dances (C4)

The London Contemporary Dance Theatre's *Troy Game*, choreographed by Robert North, is a fast-moving percussive piece; the Ballet Rambert's *Ghost Dances* is a moody interpretation by Christopher Bruce of a Latin American "dance of death", set to haunting pipe & flute music.

## JUNE 19. The Birth of a Nation (ITV)

In the first of David Leland's four films about school today (see intro), a new English teacher at a comprehensive tries to shake up some of the staff's old-fashioned ideas. He finds an unexpected ally in the deputy head (Robert Stephens).

## JUNE 19. The Tribute (ITV)

"Nanny Dench is dead" is the news at the start of this *Tale of the Unexpected*. Without too much hesitation three former employers (splendidly played by Phyllis Calvert, Anna Neagle & Sheila Burrell) decide to commemorate her in some way. Their decision to do it in the cheapest way possible turns out to be a false economy.

## JUNE 22. Plain Song &amp; Carnival (C4)

More dance, this time by the Second Stride company with choreography by Siobhan Davies. *Plain Song* interprets Satie piano music & *Carnival* is an ironic ballet set to Saint-Saëns's *Carnival of the Animals*, well filmed by Peter Middleton.

## JUNE 25. Memories of the Future: William Morris (C4)

In the first of two programmes (one on John Ruskin follows on July 2) art critic Peter Fuller analyses the contribution to modern society of two great Victorians.

## JUNE 26. Flying into the Wind (ITV)

David Leland's second play treats of two parents in rural Lincolnshire who try to educate their children, one of whom is dyslexic, at home.

## JUNE 26. The Bottom Line (C4)

The stop-go fortunes of Jaguar cars are examined by Andrew Neil of *The Economist* in the first of a new series on business.

## JUNE 29. Twyla Tharp's Dance Scrapbook (C4)

A compendium of some of the best work by this New York choreographer & dancer (see intro).

## CLASSICAL MUSIC

### MARGARET DAVIES

WHAT HAPPENED to music after Mahler? The question will be explored in our concerts entitled "Vienna: Reaction and Revolution" to be given at the Queen Elizabeth Hall by the London Sinfonietta and the ORF Sinfonietta, Vienna. The answer may be presumed to reside in the works of Richard Strauss and the composers of the Vienna School which make up the four programmes (June 3, 10, 11 & 17).

■ The Spitalfields Festival, to be held for the seventh year in Hoxton's Christ Church which is undergoing major architectural restoration, will have as its theme Venetian music c 1600, notably the works of Gabrieli and Monteverdi. The programme will also include music by 20th-century composers, including Luciano Berio and Dominic Muldowney, both of whom have been influenced by Venetian sources as can be heard in the opening concert on June 2. The distinguished harpsichordist and Bach scholar Gustav Leonhardt will give a recital devoted mainly to the Art of Fugue and will conduct a concert of Bach cantatas. There will also be birthday tributes to Messiaen at 75 and Lutoslawski at 70.

□ The Aldeburgh Festival, which runs from June 10 to 26, includes a concert of new works conducted by Oliver Knussen, who was recently appointed one of the artistic directors, a new production by the Britten-Pears School of *The Turn of the Screw*, the first British performance of Dominick Argento's one-act opera *A Waterbird Talk* in a double-bill with *The Medium* by Peter Maxwell Davies, and a recital by the eminent Polish pianist Mieczyslaw Horszowski (Box office 072 885 3543).

## CONCERT AND RECITAL GUIDE

### BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).  
June 1, 7.45pm. **City of London Sinfonia**, conductor Hickox; John Lill, piano. Wolf, Italian Serenade; Beethoven, Piano Concerto No 5 (Emperor); Wagner, Siegfried Idyll; Mendelssohn, Symphony No 4 (Italian).  
June 2, 1pm. **City of London Sinfonia**, conductor Hickox; Simon Standage, violin. Vivaldi, The Four Seasons.  
June 3, 8pm. **English Chamber Orchestra**, conductor Judd; Cristina Ortiz, piano. Mozart, Eine kleine Nachtmusik; Piano Concerto No 23; A Musical Joke; Symphony No 41 (Jupiter).  
June 4, 8pm. **London Concert Orchestra, London Symphony Chorus**, conductor Hickox; Tom McDonnell, Duke of Plaza Toro; John Graham Tall, Marco; Stephen Roberts, Giuseppe, Gilbert & Sullivan, The Gondoliers (concert performance).

June 5, 7pm. **London Symphony Orchestra, Pro Musica Chorus of London**, conductor R. Abbado; Grace Bumbry, Lucia Aliberti, sopranos; Linda Finnie, mezzo-soprano; Siegfried Jerusalem, tenor; Dimitri Kavakos, bass. Cherubini, Medea. June 6, 8pm. **London Concert Orchestra**, conductor Dods; Philip Fowke, piano. Mozart, Overture The Marriage of Figaro; Symphony No 40; Mendelssohn, Nocturne & Scherzo from A Midsummer Night's Dream; Tchaikovsky, Piano Concerto No 1.

June 7, 7pm. **Chelsea Opera Group Orchestra & Chorus**, conductor Judd; Ludmilla Andrew, Janis Celly, Mary Lloyd-Davies, sopranos; David Fieldsend, Connell Byrne, tenors; David Bevan, Stuart Harling, baritones; Ian Compton, bass. Wagner, Tannhäuser (concert performance).  
June 8, 7.45pm. **City of London Sinfonia**, conductor Hickox; Martyn Hill, tenor. Michael Thompson, horn. Elgar, Introduction & Allegro for Strings; Serenade for Strings Op 20; Britten, Serenade for tenor, horn & strings; Grainger, Handel the Strand; Vaughan Williams, Fantasia on a Theme of Thomas Tallis.

June 9, 1pm. **London Concert Orchestra**, conductor Dods; Anthony Goldstone, piano. Mendelssohn, Overture The Hebrides; Schumann, Piano Concerto; Mozart, Symphony No 35 (Haffner). June 9, 7.45pm. **English Chamber Orchestra**, conductor Tilson Thomas; Joseph Kalichstein, piano; Jaime Laredo, violin; Sharon Robinson, cello. Beethoven, Funeral March from Leonore Prokofiev, Triple Concerto, Symphony No 5. June 13, 8pm. **London Concert Orchestra**, conductor Goulding; Christopher Warren-Green, violin. Glinka, Overture Russian & Ludmilla; Handel, Royal Fireworks Suite; Tchaikovsky, Violin Concerto in D; Weber, Invitation to the Dance;

### Mozart, Symphony No 39.

June 14, 7pm. **London Bach Orchestra**, Philip Ledger, director & harpsichord. Bach, Brandenburg Concertos Nos 1-6.

June 16, 1pm. **London Concert Orchestra**, conductor J. Del Mar; Andrew Haigh, piano. Rossini, Overture The Italian Girl in Algiers; Mozart, Piano Concerto No 21; Handel, Water Music.

June 17, 8pm. **Royal Philharmonic Orchestra**, conductor Perick; Christian Blackshaw, piano. Beethoven, Overture Egmont; Piano Concerto No 5 (Emperor); Symphony No 6 (Pastoral).

June 23, 1pm. **London Concert Orchestra**, conductor Goulding; Peter Manning, violin. Mozart, Overture The Marriage of Figaro; Bruch, Violin Concerto No 1; Beethoven, Symphony No 8.

June 23, 7.30pm. **Philharmonia Orchestra**, conductor Knussen; Martyn Hill, tenor. Discussion & performance: Ruders, Capriccio Pian' e Forte; Schumann, songs; Holloway, Scenes from Schumann.

June 25, 8pm. **Royal Philharmonic Orchestra**, conductor Batiz; Craig Sheppard, piano. Sibelius, Finlandia; Schubert, Symphony No 8 (Unfinished); Grieg, Piano Concerto; Beethoven, Symphony No 7.

June 28, 6.30pm; June 30, 7.15pm. **London Symphony Orchestra**, conductor Kubelik. Brahms, Symphonies Nos 1 & 2.

June 29, 7.15pm. **English Chamber Orchestra**, conductor Gibson; Alicia de Larrocha, piano. Mendelssohn, Overture The Hebrides; Symphony No 4 (Italian); Beethoven, Piano Concerto No 1, Vienna Dances.



Siegfried Jerusalem: June 5 at the Barbican.



Gustav Leonhardt: June 4 & 6 at Spitalfields.

### GREENWICH FESTIVAL

Box office 25 Woolwich New Rd, SE18 (317 8687, cc).

June 14, 8pm. **English Bach Festival Baroque Orchestra & Chorus**; David Roubiou, director & harpsichord; Jaquelyn Fugelle, soprano; Stephen Holloway, bass. Divertissement in costume. Handel, airs & dances from Semele & Alcina; Rameau, airs & dances from Nais. Royal Naval College, King William Walk, SE10.

June 16, 8pm. **English Concert**; Trevor Pinnock, director & harpsichord; Simon Standage, violin; Philip Pickett, Rachel Beckett, recorders. Telemann, Suite Burlesque; Bach, Harpsichord Concerto BWV1052, Brandenburg Concerto No 4; Sammartini, Recorder Concerto. Royal Naval College.

June 20, 8pm. **Royal Naval College Chapel Choir & Orchestra**, conductor Clarke; Fiona Dobie, soprano; Kathryn Wyn-Rogers, contralto; Mark Curtis, tenor; Martin Nelson, bass. Handel, Zadok the Priest; Holi, St Paul's Suite; Mendelssohn, Hebrides Overture; Beethoven, Mass in C. Royal Naval College Chapel.

June 23, 8pm. **Academy of St Martin-in-the Fields**, director Brown. Elgar, Serenade for Strings; Mozart, Divertimento K136; Vaughan Williams, Fantasia on a Theme by Thomas Tallis; Berkeley, Serenade Op 12; Tippett, Fantasia Concertante on a Theme by Corelli. Royal Naval College Chapel.

June 26, 7.30pm. **Wren Orchestra, Thomas Tallis Society Choir**, conductor Simms; Ann Mackay, soprano; James Bowman, counter-tenor; Anthony Rolfe Johnson, tenor; David Thomas, bass. St Alfege's Church, Greenwich Church St, SE10.

### MUSEUM OF LONDON

London Wall, EC2. Box office 253 4399 ext 3251.

June 1, 7.30pm. **London Baroque**; Mary Beverley, soprano; Gibbons, Lawes, Locke, Purcell, consort music, trio sonatas, solos.

June 8, 7.30pm. **Mary Beverley**, soprano; Nigel North, lute & guitar. Jenkins, Matteis, Lanier, Blow, Purcell, songs, instrumental music.

### ST JOHN'S

Smith Sq, SW1 (222 1061).

June 4, 7.30pm. **Cantores in Ecclesia**, conductor Howard; Stephen Darlington, organ; Palestrina, Super flumina Babylonis; Three motets from Song of Songs; Monteverdi, Magnificat 6 vocum; Lobo, Ave Maria; Rachmaninov, Bogoroditse Djevo; Stravinsky, Bogoroditse Djevo; Liszt, Ave Maria; Byrd, Haece Dies.

June 6, 1pm. **Gabriel String Quartet**. Shostakovich, Quartet No 8; Smetana, Quartet No 1.

June 9, 1.15pm. **Isabelle Flory**, violin; Robin Colvill, piano; **Peter Thompson**, clarinet. Franck, Violin Sonata in A; Milhaud, Suite for violin, clarinet & piano.

June 13, 1pm. **Chilingirian String Quartet**. Debussy, Quartet in G minor; Mozart, Quartet in F K590.

June 14, 7.30pm. **Arditti String Quartet**; Rosemary Hardy, soprano. Mayuzumi, Prelude; Weber, Six Bagatelles Op 9; Berio, Sincronie; Xenakis; Theatras; Schönberg, Quartet No 2.

June 19, 2.30pm. **ISM/NatWest Festival Days Showcase**. Raymond Alston, Susan Howes, Sheilagh Sutherland, Raphael Terroni, Thomas Wake-

field, pianos; Elinor Bennett, harp; Ann Cherry, flute; Judith Hall & Helen Crawford, flute & piano; Michael Ponder, viola; Peter Thompson & Robin Colvill, clarinet & piano; Maria Williams & Christopher Roberts, soprano & piano; Elizabeth Wilson & Kathron Sturrock, cello & piano; Alexandra Ensemble, Taskin Trio. Three concerts with intervals for refreshments. Advance booking ISM, 10 Stratford Pl, W1 (629 4413).

June 20, 1pm. **Peter Frankl, András Schiff**, piano duet. Dvořák, Slavonic Dances; Schubert, Variations in A flat; Brahms, Hungarian Dances.

June 27, 1pm. **Tuckwell Wind Quintet**; **Nina Milkinina**, piano. Milhaud, La cheminée du roi René; Ligeti, Six Bagatelles; Mozart, Quintet for piano & wind K452.

June 28, 8pm. **Salomon Orchestra**, conductor Judd; Faith Wilson, mezzo-soprano. Britten, Four Sea Interludes from Peter Grimes; Mahler, Rückert Lieder; Schubert, Symphony No 9.

### SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room).

June 1, 8pm. **BBC Symphony Orchestra**, conductor Ashkenazy; Gidon Kremer, violin; Mischa Maisky, cello. Brahms, Tragic Overture, Violin Concerto, Double Concerto. FH.

June 2, 7.45pm. **Peter Katrin**, piano. Haydn, Sonata in G Hob XVI:39; Beethoven, Sonata in C minor Op 111; Debussy, Estampes; Brahms, Variations & Fugue on a theme of Handel. EH.

June 2, 8pm. **Philharmonia Orchestra**, conductor Ozawa; Salvatore Accardo, violin. Beethoven, Symphony No 4; Prokofiev, Violin Concerto No 2, Romeo & Juliet Suite. FH.

June 3, 7.45pm. **London Sinfonietta**, conductor Zagrosek; Michael Collins, clarinet; John Orford, bassoon. Strauss, Symphony in E flat for wind instruments. Duet-Concertino for clarinet, bassoon & strings, Le bourgeois gentilhomme. EH.

June 3, 8pm. **London Symphony Orchestra**, conductor Previn; Vladimir Ashkenazy, piano. Piano Concertos Nos 1 & 2. FH.

June 4, 2pm, 5pm, 8pm. **Brahms marathon**. André Previn, Yo Yo Ma, Gidon Kremer, Katia & Marielle Labèque, Mischa Maisky, Cristina Ortiz, Sheila Armstrong, John Shirley-Quirk, Yuzuko Horigome, Peter Frankl, Kim Kashkashian. Three sessions of Brahms's chamber music. FH.

June 5, 7.30pm. **Philharmonia Orchestra**, conductor Ozawa; Martha Argerich, piano. Takemitsu, Requiem for Strings; Rachmaninov, Piano Concerto No 3; Tchaikovsky, Symphony No 5. FH.

June 6, 8pm. **London Symphony Orchestra, Royal Choral Society**, conductor M. Davies; Margaret Curphy, soprano; Margaret Cable, contralto; Philip Langridge, tenor; John Shirley-Quirk, baritone. Nielsen, Hymnus Amoris; Beethoven, Symphony No 9 (Choral). FH.

June 7, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Cho-Liang Lin, violin. Beethoven, Overture Leonora No 3, Symphony No 5; Vaughan Williams, Fantasia on a Theme of Thomas Tallis; Bruch, Violin Concerto No 1. FH.

June 8, 8pm. **London Mozart Players**, conductor Elder; Mayumi Fujikawa, violin; Malcolm Frager, piano. Mozart, Symphony No 39, Piano Concerto in C K503; Mendelssohn, Violin Concerto. FH.

June 10, 7.45pm. **London Sinfonietta**, conductor Zagrosek; Marie Slorach, soprano. Schreker, Chamber Symphony; Hauer, Divertimento; Webern, Six Pieces for Orchestra, Five Pieces for Orchestra; Krenek, Durch die Nacht; Strauss II/Berg, Wein, Weib, Gesang; Strauss II/Webern, Schatzwaltzer; Strauss II/Schönberg, Kaiserwaltzer. EH.

June 11, 7.45pm. **ORF Sinfonietta, Vienna**, conductor Zagrosek; John Shirley-Quirk baritone. Schönberg, Five Orchestral Pieces; Mahler, Schönberg, Lieder eines fahrenden Gesellen; Reger, Eine romantische Suite Op 125. EH.

June 12, 3.15pm. **Royal Philharmonic Orchestra**, conductor Weller; András Schiff, piano. Schubert, Overture Rosamunde; Beethoven, Piano Concerto No 5; Tchaikovsky, Symphony No 4. FH.

June 12, 7.15pm. **Nash Ensemble**, conductor Friend; Felicity Palmer, mezzo-soprano; Ian Brown, piano. Janáček, Concertino; Stravinsky, songs. The Soldier's Tale; Osborne, Fantasia; Falla, Psyché. EH.

## CLASSICAL MUSIC CONTINUED

June 13, 8pm. **Philharmonia Orchestra, London Choral Society**, conductor Rattle; Elizabeth Pruitt, soprano; Philip Langridge, tenor; Stafford Dean, bass. Haydn, *The Creation*. *FH*

June 14, 8pm. **London Symphony Orchestra**, conductor Previni; Antonio Meneses, cello; Anne Howells, mezzo-soprano. Dvořák, *Cello Concerto*; Mahler, *Symphony No 4*. *FH*.

June 15, 8pm. **Nathan Milstein**, violin; **George Pludermacher**, piano. Boccherini, *Sonata in A*; Schumann, *Sonata No 1*; Beethoven, *Sonata in A* (Kreutzer); Szymonowski, *La fontaine d'Aréthuse*; Liszt/Milstein, *Mephisto Waltz No 1*; Stravinsky, *Maiden Song*; Wieniawski, *Scherzo-tarantelle in G minor*. *FH*.

June 16, 7.45pm. **Martino Tirimo**, piano. Schubert, *Sonata in F sharp minor D571*; Beethoven, *Eroica Variations Op 35*; Schumann, *Symphonic Studies Op 13*. *EH*.

June 16, 8pm. **Philharmonia Orchestra**, conductor Muti; Mstislav Rostropovich, cello. Rossini, *String Sonata No 2*; Schumann, *Cello Concerto*; Scriabin, *Symphony No 3 (Divine Poem)*. *FH*.

June 17, 7.45pm. **London Sinfonietta**, conductor Atherton; David Wilson-Johnson, bass-baritone; György Páuk, violin; Paul Crossley, piano. Schönberg, *Serenade Op 24*; Berg, *Chamber Concerto*. *EH*.

June 18, 7.45pm. **English Baroque Choir & Orchestra**, conductor Lovett; soloists to be announced. Purcell, *Music for Queen Mary's Funeral 1695*; Stravinsky, *Mass*; Gabrieli, *In ecclesiis*; Bruckner, *Mass No 2*. *EH*.

June 19, 3.15pm. **Vladimir Ashkenazy**, piano. Beethoven, *Sonatas in A Op 101, in E Op 109*; Chopin, *Nocturnes Nos 1 & 3, Polonaise-Fantaisie in A flat Op 61, Impromptu in G flat Op 51*, *Scherzo No 3*. *FH*.

June 19, 7pm. **Naomi Davidov**, piano. Berg, *Sonata Op 1*; Beethoven, *Sonata in C minor Op 111*; Ravel, *Gaspard de la nuit*; Mussorgsky, *Pictures from an Exhibition*. *PR*.

June 20, 8pm. **London Symphony Orchestra & Chorus**, conductor Previni; Sheila Armstrong, soprano; Anne Howells, mezzo-soprano; Stuart Burrows, tenor. Haydn, *Symphony No 87*; Britten, *Spring Symphony*. *FH*.

June 21, 8pm. **Philharmonia Orchestra**, conductor Muti; Luigi Alberto Bianchi, viola. Bartók, *Deux Images*; *Viola Concerto*; Mahler, *Symphony No 1*. *FH*.

June 22, 7.45pm. **London Mozart Players**, conductor Blech; Dong-Suk Kang, violin. Bach, *Suite No 3, Violin Concerto in A minor BWV1041*; Haydn, *Violin Concerto in C*; Mozart, *Symphony No 28*. *EH*.

June 22, 8pm. **New Symphony Orchestra**, conductor Tausky; Anthony Goldstone, piano. Tchaikovsky, *Waltz from the Sleeping Beauty*, *Suites from Swan Lake & The Nutcracker*, *Piano Concerto No 1, Overture 1812*. *FH*.

June 24, 8pm; June 26, 3.15pm. **Royal Philharmonic Orchestra, Brighton Festival Chorus**, conductor Dorati; Heather Harper, soprano; Helen Watts, contralto; Stuart Burrows, tenor; Gwynne Howell, bass. Beethoven, *Mass Solemnis*. *FH*.

June 25, 7.45pm. **London Baroque, English Bach Festival Chorus**; Henry Herford, baritone; Ingrid Seifert, violin; Charles Medlam, viola da gamba; John Toll, harpsichord; William Hunt, violone. Bach, *Singet dem Herrn ein neues Lied, Lobet den Herrn, alle Heiden*; Rameau, *Sème et 3ème Concert, Les Indes galantes*; Thétis. *EH*.

June 26, 7.30pm. **Philharmonia Orchestra, Goldsmiths' Choral Union**, conductor Wright; Sheila Armstrong, soprano; Kenneth Woollam, tenor; David Wilson-Johnson, bass; Howard Shelley, piano. Lambert, *Rio Grande*; Rachmaninov, *Rhapsody on a Theme of Paganini*; Orff, *Carmina Burana*. *FH*.

June 27, 7.45pm. **Musikverein Quartet**; André Previni, piano. Haydn, *Quartet in C Op 54 No 2*; Beethoven, *Quartet in D Op 18 No 3*; Brahms, *Piano Quintet in F minor Op 34*. *EH*.

June 28, 8pm. **Philharmonia Orchestra**, conductor Barshai; Peter Frankl, piano. Beethoven, *Symphony No 3 (Eroica)*; *Piano Concerto No 3*. *FH*.

June 29, 8pm. **John Williams, Gerald Garcia**, guitars; Chris Laurence, double bass; Gary Ketel, percussion; Richard Harvey, flutes & recorders. Brian Gascoigne, director. Vivaldi, *Concerto in G* for two guitars & strings; Mangore, *guitar solos*; Gascoigne, *new work*; *folk music*. *FH*.

June 30, 7.45pm. **Louis Kentner, Anna Maria Stanczyk**, two pianos. Mozart, *Sonata in D K448*; Schumann, *Andante & Variations Op 46*; Chopin, *Rondo in C*; Liszt, *Concerto pathétique*. *EH*.

June 30, 8pm. **Royal Philharmonic Orchestra**, conductor Chailly; Jean-Pierre Rampal, flute. Beethoven, *Symphony No 1*; Mozart, *Flute Concerto in G K313*; Schumann, *Symphony No 4*. *FH*.

### SITALFIELDS FESTIVAL

Christ Church Spitalfields, Commercial St, E1. Box office 29 Marmion Rd, SW11 (223 9594).

June 2, 7.45pm. **Endymion Ensemble**, director Whitfield; Linda Hirst, mezzo-soprano; Catherine Denley, contralto. Muldowney, *A Second Show, The Duration of Exile*; Berio, *Six Sequenzas*; Maxwell Davies, *Sea Eagle*.

June 3, 8.15pm. **New London Consort, City of London Baroque Sinfonia, Westminster Singers**, conductor Hickox; Patrizia Kewell, Elizabeth Lane, sopranos; Simon Gay, counter-tenor; Rogers Covey-Crump, Peter Hall, tenors; Michael George, Gordon Jones, basses. Monteverdi, *Vespers 1610*.

June 4, 7.45pm. **Gustav Leonhardt**, harpsichord. Bach, works from *The Well Tempered Clavier Book 2 & The Art of Fugue*.

June 6, 7.45pm. **Spitalfields Baroque Orchestra, Schola Cantorum of Oxford**, conductor Leonhardt; Jennifer Smith, soprano; Robin Martin Oliver, counter-tenor; Ian Partridge, tenor; Max van Egmond, baritone. Bach, *Cantatas Nos 106 & 198, Sinfonia from Cantata No 42*.

June 7, 7.45pm. **Amaryllis Consort**, director Brett; Gillian Fisher, Jennifer Smith, sopranos; Charles Brett, counter-tenor; Neil Jenkins, tenor; Stephen Roberts, baritone; Michael George, bass. English and Italian madrigals, including Monteverdi, Gibbons, Byrd, Weelkes, Wilbye.

June 9, 7.45pm. **Contemporary Chamber Orchestra**, conductor de la Martinez; Sophie Langdon, violin. Lutoslawski, *Mini Overture*; Weill, *Concerto for violin, wind & percussion*; Vivaldi, *Concerto in D*; Nicholson, *The Convergence of the Twain*.

June 9, 10pm. **Thomas Trotter**, organ. A. & G. Gabrieli, Bach, Gibbons, works for organ.

June 10, 7.45pm. **Endymion Ensemble**, conductor Whitfield. Gabrieli, *Sonata pian' e forte*; Stravinsky, *Symphonies of wind instruments*; Messiaen, *Et expecto resurrectionem mortuorum*.

June 11, 7.45pm. **City of London Sinfonia, London Symphony Orchestra**, conductor Hickox; Jennifer Smith, soprano; Catherine Denley, contralto; Martyn Hill, tenor; Stephen Roberts, baritone. Gabrieli, *canzonas*; Burrell, *A Celebration for St Endentia*.

### WIGMORE HALL

Wigmore St, W1 (935 2141).

June 2, 7.30pm. **Raymond Cohen**, violin; **Robert Cohen**, cello. Honegger, Rolla, Martinu, Boccherini, Ravel, duos.

June 4, 15, 25, 7.30pm. **Lindsay String Quartet**. Beethoven cycle: June 4, *Quartets Nos 5, 13, in B flat Op 133*; June 15, *Quartets Nos 4, 9 & 12*; June 25, *Quartets Nos 3, 8 & 16*.

June 5, 11.30am. **Borodin Piano Trio**, Haydn, *Piano Trio in C Hob XV: 27*; Beethoven, *Piano Trio in B flat Op 97 (Archduke)*.

June 7, 7.30pm. **Yonty Solomon**, piano. Bach, *Partita No 5*; Beethoven, *Sonata in B flat Op 106*; Schumann, *Allegro in B minor Op 8*; Tchaikovsky/Rachmaninov, *Lullaby Op 16 No 1*; Rachmaninov, *Polka de W.R.*; Strauss/Godowsky, *Wine, Women & Song*, paraphrase.

June 8, 7.30pm. **Nash Ensemble**; Ian Partridge, Adrian Thompson, tenors. Lennox Berkeley 80th-birthday tribute. Mozart, *Flute Quartet in C K171*; Berkeley, *Sextet for clarinet, horn & string quartet*; Ronsard Sonnets for two tenors & piano; Oboe Quartet; Ravel, *Piano Trio in A minor*.

June 9, 7.30pm. **Songmakers' Almanac**; Jill Gomez, soprano; Ann Murray, mezzo-soprano; Stephen Roberts, baritone; Graham Johnson, piano. "If Fiordiligi & Dorabella had been Lieder singers". Brahms, Britten, Fauré, Mendelssohn, Mozart, Purcell, Saint-Saëns, Schubert, Schumann, Wolf & others, songs & duets for sisters.

June 11, 7.30pm. **Gabrieli String Quartet**; Kenneth Essex, viola; Olga Hegedus, cello. R. Strauss, *Sextet from Capriccio*; Mozart, *String Quintet in C K515*; Brahms, *String Sextet No 2*.

## POPULAR MUSIC

DEREK JEWELL

there with his own quartet (June 2-4), and there is a fortnight of pianist **Monty Alexander's** group after that (starting June 6), with **Machito** leading in his Salsa Big Band, also for two weeks, from June 20.

Jazz catch of the month probably belongs to **The Canteen** (405 6598) in Covent Garden, where the renowned alto saxist **Lee Konitz** will play for a couple of weeks (June 13-26)—a treat to look forward to, for his Parker-influenced yet always idiosyncratic horn has graced many settings, back to the barrier-breaking Miles Davis sessions of 1948 and, later, Stan Kenton's historic band of the early 1950s.

Also at **The Canteen** (June 6-11) is that other altoist and blues singer **Eddie "Cleanhead" Vinson**, now in his 66th year. On the other side of town, at **Pizza on the Park** (235 5550), that lovely and talented singer **Elaine Delmar** appears from June 13 to 18; and a much underrated pianist, **Michael Garrick**, who was the first man to bring jazz to St Paul's Cathedral with his 1968 *Jazz Praises*, is there from June 27 to July 2.

The nation's only regular touring and performing big band, the **National Youth Jazz Orchestra**, spiritedly led by Bill Ashton, plays at lunchtime on June 12 at Rayners Hotel, Harrow and on what is billed as **National Arts Day** (June 24) at Camden Lock.

With jazz so much in vogue, it may seem strange that Capital Radio are this year not staging their famed *Jazz Festival*—especially after last year's triumph at Knebworth. But, having helped nobly to put jazz on the map, they feel it is time to broaden their appeal in a five-week music festival at venues all over London. The festival runs until July 30 but gets off with a real bang on June 26 when **Rod Stewart** will pull in the pop-rockers at Earls Court. Capital promises classics, steel bands, pop, jazz, reggae, folk and buskers.

The hugely successful band **Supertramp** go on the road for the first time in three and a half years and arrive at Earls Court (385 1200) for what will undoubtedly be two sell-out concerts on June 29 and 30. Heavy metal rock band **Magnum**, who despite their tag have a deal of melody about them, come to Hammersmith Odeon (748 4081) on June 7 at the end of a nationwide tour.

**Dean Martin** sings at the Apollo, Victoria (828 8665; June 9-15) before the new *Fiddler On The Roof* gets under way. And I wait eagerly for **Tommy Steele** in the stage version of *Singin' In The Rain* at the Palladium from June 30 (details appear in theatre listings on p90).

June 26, 11.30pm. **Musicians of the Royal Exchange**. Mozart, *A Musical Joke*, *Andante with Variations K501*, Duos for two horns K487 Nos 1, 4, 6 & 12, *Piano Concerto No 14* (played a quattro).

June 27, 7.30pm. **Nancy Long**, mezzo-soprano; **David Elwin**, piano. Schumann, *Frauenliebe und Leben* Op. 42; Falla, *Seven Spanish Popular Songs*; Barber, *Hermit Songs*; *Canteloube* (arr. Cinq chants d'Auvergne); Britten, *Three Cabaret Songs*; Purcell, Caccini, music.

June 28, 7.30pm. **Alexander Baillie**, cello; **Kathron Sturrock**, piano. Suk, *Ballade & Serenade* Op 3; Beethoven, *Sonatas in F Op 5 No 1, in D Op 102 No 2*; Carter, *Sonata* (1948).

**YOUTH & MUSIC CUSHION CONCERTS**  
Royal Academy, Piccadilly, W1. Box office 56 Kingsway, WC2 (240 0746).

June 30, 7.30pm. **Philharmonia Orchestra**, conductor Blair; Christopher Warren-Green, violin. Mozart, *Symphony No 39*; Vaughan Williams, *The Lark Ascending*; Prokofiev, *Classical Symphony*.



Chisholm: plays Fats Waller & Armstrong.

## LONDON MISCELLANY

MIRANDA MADGE



BOND STREET ASSOCIATION 6-11 JUNE '83 AMERICAN EXPRESS

BOND STREET Salutes Fifth Avenue from June 6 to 11, with festivities showing off the quality of its shops, many of which have sister stores in New York. You can watch an enamel artist painting the tiny boxes at Halcyon Days or a craftsman at Smythson's lining envelopes with tissue paper, binding books and covering leather desk accessories. Fior has an exhibition of 20th-century costume jewelry from America and at Bentley & Co there are some objects by Fabergé. Call in at Fenwick's for American food or at Chappell's to listen to a pianist playing tunes from New York. The week is, appropriately, launched by James Bond (Roger Moore) at about 11am on June 6 and is sponsored by American Express. At the Chenil Galleries in King's Road Laura Gerahty is at work painting a fresco. On the walls of the rotunda she is creating a parade of the flamboyant artists of the 1920s who frequented the galleries in their heyday. Sacheverell Sitwell carries a Sengerphone (akin to a megaphone) through which the words of *Façade* were spoken, and Gwen John is shown with her beloved cat Tiger. William Walton, William Orpen, Eric Gill, Dorelia and Augustus John are also part of the illustrious company. The galleries now house more than 60 antique stalls.

## EVENTS

May 31-June 9. **Beating Retreat.** Military music & marching by the Household Division (May 31, 6.30pm, June 1, 2, 9.30pm, floodlit) & the Prince of Wales's Division (June 7-9, 6.30pm). Horse Guards Parade, Whitehall, SW1. Tickets £3.50, £3, £1 for standing room from 1B Bridge St, SW1 (839 6732).

June 4-11. **Kensington & Chelsea Festival.** Events include a soirée at Leighton House; a performance of William Walton & Edith Sitwell's *Façade*; programmes based on the diaries of Nijinsky, the writings of Mendelssohn & memories of Chaliapin; open evenings in the studio of artist Cyril Fradan. Further information from the Festival Office, Central Library, Phillimore Walk, W8 (937 254).

June 4-26, 4pm. **Special effects season for children** continues at the NFT: June 4, 5. **Fantastic Voyage**; June 11, 12. **Daleks—Invasion Earth 2150 AD**; June 18, 19. **The Incredible Shrinking Man**; June 5, 26. **Jason & the Argonauts**, models used in the film will be shown by Ray Harryhausen, the stop-motion animator. National Film Theatre, Southbank, SE1 (928 3232). Children £1.10, adults £2.20. Adults who are not members of the BFI must bring at least one child.

June 11-26. **Greenwich Festival.** A thriving annual event with music in historic places (see p95). George Melly in Greenwich Park, a Barbara Woodhouse Roadshow at which all dogs are welcome, barge races, a Royal Artillery Tattoo, an evening with Donald Swann & a kite-flying afternoon. Full information from Greenwich Festival box office, 25 Woolwich New Rd, SE18 (317 8687).

June 13, 6pm. **London in Verse.** Christopher Logue & Kenneth Cranham read selections from



Joan Crawford by Beaton: auction on June 30.

Logue's new anthology—Milton to Spike Milligan, Shakespeare to street criers. National Theatre, South Bank, SE1 (928 2252). £1.50.

June 14, 15. **Early summer flower show** featuring flowering trees & shrubs. Royal Horticultural Society Old Hall, Vincent Sq, SW1. June 14, 11am-7pm, 80p; June 15, 10am-5pm, 60p.

June 23, 5.45pm. **Kings & Queens.** A witty presentation of the collection of poems & songs first published by Eleanor & Herbert Farjeon in 1932, now re-published. National Theatre. £1.50.

June 23, 7.30pm. **Tom Paulin** reads from his new book, *The Liberty Tree*. Poetry Centre, 21 Earls Court Sq, SW5 (370 6929). £1.80. Also at the Poetry Centre from June 9 there is a permanent exhibition of photographs of poets by Fay

Godwin.

June 25, 2.30-6pm. **Lambeth Fête.** A traditional occasion with bands & stalls selling produce on the lawns of Lambeth Palace garden. Lambeth Palace Rd, SE1. 30p, children 15p.

June 30, 7.30pm. **Photographic auction** run by the Association of Fashion, Advertising & Editorial Photographers who are raising money to set up a small centre for photographers in London. From June 1, Mon-Sat 10am-5.30pm prints by photographers, including Snowdon, Beaton, Lichfield, Linda McCartney & Norman Parkinson, are on show. Admission to auction by catalogue price £7.50. Hamilton Gallery, Carlos Pl, W1.

## LECTURES

## BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

June 8, 15, 1.15pm. **Cleaning & conservation techniques:** June 8, *Marble sculptures*, G. Foster; June 15, *Metal antiquities*, H. Newey.

June 11, 18, 1.15pm. *Chinese landscape painting*, lectures by M. Somerville; June 11, *Song & Yuan dynasties*; June 18, *Ming & Qing dynasties*.

June 22, 1.15pm. *The Cyclades in the early Bronze Age*—aspects of Aegean archaeology, L. Fitton. June 29, 1.15pm. *Small monsters made of bits of marble*—early Cycladic sculpture, L. Fitton.

## MUSEUM OF GARDEN HISTORY

St Mary-at-Lambeth, Lambeth Palace Rd, SE1. June 16, 6pm. **Oxford gardens**, Mavis Batey. Tickets £1 from 7 The Little Boltons, SW10.

## MUSEUM OF LONDON

London Wall, EC2 (600 3699).

June 9-30, 1.10pm. **Workshops** giving a close look at items from the museum's collections: June 9, *Man about town in mid-18th-century London*, Geoffrey Toms; June 16, *Finds from the Billingsgate excavation*, Margerite de Neergaard; June 23, *Under the microscope*—a closer look at archaeological finds, Helen Ganiaris; June 30, *The City wall preserved*—the museum sector, Hugh Chapman.

June 10-24, 1.10pm. **Great London Buildings:** June 10, *Old St Paul's*, Rosemary Weinstein; June 17, *London as it might have been*—large scale development schemes 1666-1914, Ralph Hyde; June 24, *London as it might have been*—architects & eccentric amateurs at play, Felix Barker.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

June 10, 1pm. **Drawings & prints from Manet to Toulouse-Lautrec**, Colin Wiggins.

June 15, 1pm. **Artist in residence: work in progress**, Michael Porter.

June 21, 1pm. **Whistler**, Colin Wiggins.

June 29, 1pm. **Carpets in paintings**, John Mills. *Films* at 1pm: June 13, *Impressions of Monet*; June 20, *Impressions of Paris, Impressionism & Neo-Impressionism*.

## NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

June 4, 3.30pm; June 7, 1.10pm. **Elgar: the man**, Michael De-la-Noy.

June 18, 3.30pm; June 21, 1.10pm. **For the nation: how portraits arrive at the NPG**, Kai Yin Yung.

## ROYAL HORTICULTURAL SOCIETY

New Hall, Greycoat St, SW1 (834 4333).

June 14, 2.30pm. **Garden weed control**, Dr John Davison.

## VICTORIA &amp; ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

June 2-30, 1.15pm. Lectures introducing the exhibits in the Henry Cole Wing: June 2, *The art of photography*, Mark Haworth-Booth; June 9, *Textile designs of the 19th & 20th centuries*, Charles Newton; June 16, *Designs for the decorative arts 1500-1900*, Michael Snodin; June 23, *Printed ephemera*, Susan Lambert; June 30, *Acquiring modern prints*, Susan Lambert.

June 13, 3.30pm. **The London Town House**: June 5, *Sir John Soane's house in Lincoln's Inn Fields*, Richard Lorch; June 12, *Spencer House*—a neoclassical palace, Stephen Jones; June 19, *Linley Sambourne House*—the typically Victorian home of a Punch illustrator, Geoffrey Opie; June 26, *The Debenham House*—a masterpiece of de Morgan decoration, John Compton.

## WATERLOO ROOM

Festival Hall, South Bank, SE1 (928 3191).

June 10, 6.15pm. **Grace Bumbry in conversation with Charles Osborne**, £2.30.

## ROYALTY

June 7. **The Queen Mother** as Patron of the Sir Robert Menzies Memorial Trust, opens the Australian Studies Centre & renovated premises of the Institute of Commonwealth Studies, 27/28 Russell Sq, WC1.

June 9: **The Princess of Wales** attends Founder's Day, Royal Hospital, SW3; **The Prince of Wales**, Colonel-in-Chief the 22nd (Cheshire) Regiment & the Royal Regiment of Wales (24th/41st Foot), takes the salute at Beating Retreat. Horse Guards Parade, Whitehall, SW1.

June 11: 11am, **The Queen** takes the salute at The Queen's birthday parade, Horse Guards; 1pm **The Queen** takes the salute at a fly-past of RAF aircraft, Buckingham Palace, SW1.

## SALEROOMS

Godmersham, the house near Canterbury which once belonged to Jane Austen's brother Edward Knight, is to be sold by Hobbs Parker of Ashford, Kent, and its superb contents are to be auctioned at the house, on June 6-9. For security reasons the silver and jewels belonging to the late owner, Mrs Elsie Tritton, and the pictures, which include a unique collection of 18th-century conversation pieces, many by Arthur Devis, will come under Christie's hammer in the London salerooms.

Jane Austen often stayed in Godmersham and by tradition used the house as model for Mansfield Park. Godmersham is outstanding for its collection of extremely fine English and French furniture, and 18th-century needlework cushions, carpets and tapestries. Christie's confidently expect a total of around £3 million for the contents, which are of a quality rarely found in today's salerooms.

## BONHAM'S

Montpelier St, SW7 (584 9161).

June 9, 6.30pm. **Fishing paintings, mounted fish & related Victorian & antique tackle**, to coincide with the eve of the coarse fishing season.

June 10, 11am. **Royal Doulton & Art pottery**.

## CHRISTIE'S

8 King St, SW1 (839 9060).

June 29, 11am. **Tribal art**.

At Godmersham Park, nr Canterbury, Kent: June 6-9, 11am & 2.30pm. **English & French furniture**.

## CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2033).

June 14: 10.30am. **Indian & Islamic works of art, vases & miniatures**; 2pm, **Oriental & Islamic costumes & textiles**.

June 23, 2pm. **19th- & 20th-century photographs**.

## PHILLIPS

7 Blenheim St, W1 (629 6602).

June 14, 11am. **Oriental carpets & rugs**, including two Yomud tent bands 12 metres in length, & a pair of silk Kashan rugs.

June 16, 11am & 2pm. **Oriental & Middle Eastern textiles**, period costumes, lace & embroideries.

## SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

June 9, 2.30pm. **Ballet & theatre material**, including Erte designs for the Folies-Bergere & ballet designs by Bakst.

June 16, 17, 10.30am. **Old Master & decorative prints, modern prints & Continental illustrated books**, including a rare 16th-century volume of Dürer's woodcuts & a hitherto unknown self-portrait by Degas, a rare first etched work.

June 27, 11am. **The Prince Sadruddin Aga Khan collection of African art**, estimated at about £750,000.

June 3-11. **Fine Art & Antiques Fair**. Large antiques fair, including a display of backcloths from the Theatre Museum, Olympia, W14. Mon-Sat 11am-8pm, June 11 until 5pm. £2.

June 10-18. **Grosvenor House Antiques Fair**. Returning after a lapse of four years, this year's fair includes displays by 85 top dealers, & no items less than 100 years old. Grosvenor House Hotel, Park Lane, W1, Mon-Sat 11am-8pm, Sun until 6pm. £5.

June 14-16. **25th Antiquarian Book Fair**. Over 100 dealers offer books on hundreds of subjects, incunabula to modern first editions, MSS, documents, autograph letters, prints, maps & atlases. Europa Hotel, Grosvenor Sq, W1. Tues, Wed, 11am-8pm, Thurs until 7pm.

## EDWARD LUCIE-SMITH

PRIDE OF PLACE must go to the Whitechapel Art Gallery's Malcolm Morley retrospective, exhibiting 50 paintings by a British artist who has lived in America since 1958 and who has hardly ever shown his work in this country. Morley first made his impact in New York in the mid 1960s, as a founding father of Super Realism. But in the past 18 years his work has evolved very far from this starting point, and he can also be thought of as one of the first artists to practise the now ultra-fashionable Neo-Expressionism. Difficult to place, and still more difficult to evaluate, this show is bound to stir up a lot of interest and controversy.

□ Noortman & Brod, of 8 Bury Street, St James's, are holding a fine show of Impressionist paintings this month, from June 14. Besides good examples by some of the big names (there is a particularly beautiful Monet seascape), the exhibition contains intriguing paintings by artists who are less commonly encountered, including two charming pastels by Manet's only pupil, the tragically short-lived Eva Gonzalez. These demonstrate that hers was a talent fully worthy to be put beside those of Berthe Morisot and Mary Cassatt.

□ The cliché about "timeless elegance" for once seems to apply absolutely to the Cycladic objects from the Goulandris Collection which can be seen at the British Museum from June 8. The objects shown date from about 3200 BC to 2300 BC and consist largely of marble vessels and figurines whose simple, authoritative forms have had irresistible appeal to modern taste ever since the material was first discovered in the Greek islands. The Goulandris Collection is one of the richest in its field and offers a number of unique items (see p100 for details).

□ There is a notable craft show in residence at the V & A until July 17—the Kikuchi Collection of modern Japanese ceramics. This contains the work of more than 1,000 living artists, all of it made within the last 10 years. It splendidly demonstrates the strength, versatility and variety of the Japanese tradition, and the way these qualities have survived into our own day. Most people will be particularly intrigued by what is called the "Phantom Dinner Set". This was specially made for the visit of the Emperor and Empress of Japan to the Kikuchi household. It has never been used again and is exhibited for the first time (see p100 for details).

□ London's centre for modern art—Cork Street, just off Bond Street—lacks not only the size but also the convivial bustle of New York's much larger gallery-land in SoHo. For whereas visiting the SoHo galleries has become a popular Saturday afternoon treat, the Cork Street galleries usually close early at the weekend. However they have got together and are now staying open till 8pm on Thursdays, so perhaps this summer a little mid-week socializing will be possible.



Cycladic figurine: at the British Museum.

## GALLERY GUIDE

## AGNEWS

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm. **Modern British painting (1880-1980).** A large collection including works by Michael Ayrton, Philip Wilson Steer, John Piper, Walter Sickert, Duncan Grant & John Singer Sargent. May 25-July 22.

## BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-6pm. **Carpet Magic**, oriental carpets. **Hundertwasser**. Work by an Austrian artist who is particularly concerned with ecology. Until June 19, £2, OAPs, students, unemployed & children £1. **The St Peter Ikon, the master of Chora**. First showing of this ikon discovered by picture restorer Stavros Mihalarias, with photographs showing the process of restoration. Until June 19.

## BROWSE &amp; DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Thurs until 8pm, Sat 10am-12.30pm. **Euan Uglow**. Nudes, still lifes & landscapes distinguished by their meticulous exploration of form & their individually astringent colour. Until June 25. **William & Ben Nicholson**, paintings. June 29-July 30.

## COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters**. Until autumn, £1, OAPs, students & children 50p.

## EYRE &amp; HOBHOUSE

39 Duke St, SW1 (930 9308). Mon-Fri 10am-6pm, Sat 10am-1pm. **The Discovery of Nature**, superb botanical drawings. May 25-June 17.



Seated mother holding child: in Moore's 85th birthday show at the Marlborough.



*'Young Stephen'*

1 Burlington Gardens, London W1  
Tel: 01 499 7927

#### ROBERT FRASER GALLERY

1 Cork St, W1 (434 1911). Mon-Fri 10am-6pm, Sat 11am-1pm. Brian Clarke, recent paintings. June 15-July 31.

#### MICHAEL GOEDHUIS

'Olnaghi Oriental, 14 Old Bond St, W1 (409 324). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Interiors of the East.** A rich assortment of Islamic metalwork, Indian sculpture, Chinese furniture & *ivoissons* & Japanese scroll painting & lacquer work. June 8-July 8.

#### HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **The Eastern Carpet in the Western World.** An exhibition of about 80 of the finest Islamic carpets imported into Europe from the 15th to the 17th century. Anthony Hill, retrospective. Both May 18-July 10. £2, OAPs, students, unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm, £1.

#### GILLIAN JASON GALLERY

42 Inverness St, NW1 (267 4835). Tues-Sat 10.30am-5.30pm. **Stanley Spencer.** Drawings & a large unfinished canvas, *The Apotheosis of Hilda*. Also some drawings by Hilda Carline, Spencer's wife. June 3-July 9.

#### LEIGHTON HOUSE

Holland Pk Rd, W14 (602 3316). Mon-Fri 11am-6pm, Sat 11am-5pm. **The Islamic Perspective.** The Islamic influence on Victorian architecture. June 1-July 23.

#### MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Henry Moore.** An exhibition of over 100 sculptures & drawings to mark Moore's 85th birthday. June 15-Aug 13.

#### MATTHIESSEN FINE ART

Mason's Yd, Duke St, SW1 (930 2437). Mon-Fri 10am-6pm. **Trecento & quattrocento Italian gold ground paintings.** Very fine paintings on loan from museums & private collections. Included is a Fra Filippo Lippi triptych of the virgin & child which is being cleaned by the Hamilton Kerr Institute in Cambridge who are also displaying the tools & materials an artist would have used to create such a work. June 9-July 22.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Carpets in Paintings.** Twenty-four paintings shown with related rugs & carpet fragments. June 1-July 24.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Portrait Award.** winners & selected entries in the John Player Award 1983. June 9-Aug 14.

#### NOORTMAN & BROD

8 Bury St, SW1 (839 2606). Mon-Fri 9.30am-5.30pm. **Impressionists** (see intro). June 14-July 29.

#### ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Anselm Kiefer.** paintings & watercolours. May 24-June 30.

#### QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. **Kings & Queens.** Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

#### REDFERN GALLERY

20 Cork St, W1 (734 1732). Mon-Fri 10am-5.30pm, Thurs until 8pm, Sat 10am-12.30pm. **Textiles by Ascher.** Panels, scarves & designs commissioned from artists including Henry Moore, Keith Vaughan & Derain. June 9-July 7.

#### RIVERSIDE STUDIOS

Crisp Rd, W6 (741 2251). Tues-Sun noon-8pm. **Homage to Miró.** An exhibition to celebrate the artist's 90th birthday. Photographs of Miró's homes & friends by Joaquim Gomis; sculptures, prints & paintings by Miró. Until June 19.

#### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Closed June 15 except to the disabled. **The Hague School: Dutch masters of the 19th century.** Mostly quiet landscapes but also more modern works by Mondrian & Van Gogh. Until July 10. £2, OAPs, students, children & everybody up to 1.45pm on Sunday £1. **215th Summer Exhibition.** supported by IBM. Vast annual show chosen from an open submission. May 28-Aug 28. £2 & £1 with a special flat rate 50p admission on Mondays.

#### SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun 10am-7pm. **Summer Show 1983.** selected by John Roberts. June 4-July 3.

#### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **The Essential Cubism 1907-1919; Bracque, Picasso & their friends.** Until July 10. £2, OAPs, students, children 12-16 50p, under-12s free. **Harold Cohen** (b 1928). Visitors can make a drawing using one of four computers programmed by Cohen. June 1-July 24.

#### WADDINGTON'S

4 & 34 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Thurs until 8pm, Sat 10am-1pm. **Allen Jones.** sculpture. May 25-June 18.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.30pm. **Malcolm Morley, paintings 1965-82** (see intro). **James Coleman.** new tape/slide work. June 22-Aug 21.

#### Out of town

#### ABBOT HALL ART GALLERY

Kendal, Cumbria (0539 22464). Mon-Fri 10.30am-5.30pm, Sat, Sun 2-5pm. **Beatrix Potter.** A huge & changing exhibition including illustrations for *The Tailor of Gloucester*, fungi paintings & archaeological paintings. June 18-Nov 6.

#### KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5pm. **Joseph Beuys: the graphic works.** May 28-July 3.

#### MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. **Hans Arp, papiers déchirés.** **Graham Crowley,** paintings. **Bill Woodrow,** sculpture. May 29-July 24.

#### SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Treasures from the Norfolk Churches.** June 21-Aug 28. 50p, OAPs, students, unemployed & children 25p.

#### CRAFTS

#### BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **The Knitwear Revue.** creative knitting. Until June 4. **Henry Pim/Ceramics.** New work with multi-coloured textured surfaces. Until June 18. **Summer Show.** Large varied exhibition to show visitors to London the best work by BCC members. June 15-Aug 27. **Jewelry with pearls & shells.** June 24-July 30.

#### CRAFTSMEN POTTERS' SHOP

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Julia Manheim.** Jewelry made of plastic tubing, coated steel & perspex. Until June 12. **The Jewelry Project: new departures in British & European work 1980-83.** This is a show of the collection of Sue, Abigail & Malcolm Knapp which they commissioned Susanna Heron & David Ward to build up for them. Until June 26.

#### CRAFTSMEN POTTERS' SHOP

Marshall St, W1 (437 7605). Mon-Fri 10am-5.30pm, Sat 10.30am-5pm. **Decorated Porcelain.** Including work by David Leach, Mary Rogers, Colin Pearson & Emmanuel Cooper. June 21-July 2.

#### KATHERINE HOUSE GALLERY

The Parade, Marlborough, Wiltshire (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **Richard Shirley Smith's** cartoons for mural decorations recently completed in a house in Holland Park. Ceramics by Anna Lambert, Kathryn Lawrence & Sasha Wardell. May 29-July 1.

#### ORLEANS HOUSE GALLERY

Riverside, Twickenham, Middx (892 0221). Tues-Sat 1-5.30pm, Sun 2-5.30pm. **One Man's Samplers: the Goodhart collection.** 102 intricately worked samplers mainly from the 17th century. May 21-June 26.

#### PHOTOGRAPHY

#### CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **Painter as Photographer.** an Arts Council touring exhibition. Includes photographs by Delacroix, Bonnard, Mucha, Paul Nash & Hockney. June 24-July 29.



## Ancestry

Debrett's will happily place its 200 years' experience at your disposal and trace your ancestors:

Everyone has Ancestors

Please write for our free booklet, which will answer most of the questions you want to ask about our world-wide services

Ask, too, about our special Scottish and Irish Services

## Debrett

Debrett Ancestry Research Ltd., Dept. L2, Gordon Road, Winchester SO23 7DD, Great Britain

North America:

Debrett Ancestry Research Ltd., Dept. L2, Court House Road, Accomac, VA 23301, U.S.A.

Branch offices also in Edinburgh, Scotland, Dublin, Ireland, and elsewhere in the world

ANCESTRY ■ DEBRETT

## THE INTERNATIONAL CERAMICS FAIR AND SEMINAR

International antique dealers specialising in all periods of PORCELAIN POTTERY ENAMELS & GLASS

Combined with lectures given by EMINENT INTERNATIONAL ACADEMICS

The lectures take place in rooms adjoining the fair area

The International Ceramics Fair & Seminar at the DORCHESTER HOTEL PARK LANE LONDON W1

10 11 12 13 June 1983  
Friday-Sunday 11am-8pm.  
Monday 11am-6pm  
Admission £3.00 to Fair.  
Lectures £5.00 each

Enquiries to I.C.F.S.  
PO Box 298 London NW6 4BS  
Telephone 01-589 6067

## THE INTERNATIONAL CERAMICS FAIR AND SEMINAR

Harvey Michael Ross  
Russell House, St. Paul's Street, Leeds 1, England. Tel: 0532 454930/455083  
Dealing: 0532 468251 (7 lines)  
Foreign Exchange and Commodities Room: 0532 450707 (10 lines) Accounts: 0532 458479  
Telex: 556373/55207 Cables: Invest Leeds



APRIL  
1984

PEREGRINE  
HOLIDAYS

announce their

WILDLIFE &  
PHOTOGRAPHIC TOUR  
of N. AUSTRALIA  
and INDONESIA

Inspired by the travels of James Hancock Esq., FRS, well known ornithologist and bird photographer who, it is hoped, will lead the tour.

Registrations now—no obligation or commitment, simply first sight of the brochure assured.

Directors:  
Raymond Hodgkins, MA (Oxon)  
Patricia Hodgkins, MTAI  
Neville Wykes, FAAI

PEREGRINE HOLIDAYS AT  
TOWN AND GOWN TRAVEL  
40/41 South Parade, Summertown  
Oxford OX2 7JP  
Tel: Oxford (0865) 511341

Leaders in Wildlife Travel since 1967



## ANCESTRY TRACING

no longer costs a fortune if you use our services.

Write at once giving brief family details for free estimate to:

KINTRACERS  
LIMITED

12 Dover Street, Canterbury, Kent.  
Tel: 0227 61523.



LET THE GIN BE

Really Dry Gin

## BRIEFING

### MUSEUMS

KENNETH HUDSON

IN JUNE museums devoted to English rural life come into their own. The Avoncroft Museum of Buildings in Worcestershire and the Weald and Downland Open Air Museum a few miles from Chichester both specialize in rescuing historic buildings and visitors can always depend on finding new projects in progress. Other countryside museums well worth a visit are the Acton Scott Working Farm Museum in Shropshire and the James Countryside Museum at Bicton, Devon. The Somerset Rural Life Museum at Glastonbury has, deservedly, a great reputation in its field and so, too, has the Norfolk Rural Life Museum at Gressenhall.

□ Crops and animals apart, this is a good month for new exhibitions. The list reveals cartoons at Tunbridge Wells, Swedish ecology at the Natural History Museum, the sporting English at the British Museum and timber-framed buildings at Watford. There are also two notable innovations of a more permanent nature—a printing and office equipment shop dating from the early years of this century at the Museum of London and a new dress display at the V&A.

### MUSEUM GUIDE

#### BOILERHOUSE

Victoria & Albert Museum, Exhibition Rd. SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm. **Design & Art Direction Awards.** A survey of 21 years of British graphics, packaging, TV commercials & art direction. June 9-Aug 11.

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Sporting Life: an Anthology of British Sporting Prints.** Prints, drawings, watercolours & posters by artists including Rowlandson, Stubbs, Zoffany & Alken, depicting the impressive variety of sports enjoyed by the British during the past 250 years. June 2-Sept 18. **Industry & Idleness: Hogarth & the Moral Print.** Four recently acquired drawings which complete the Museum's collection of Hogarth's preparatory studies for this memorable series. June 2-Sept 18. **Cycladic Art: Ancient Pottery & Sculpture from the N. P. Goulandris Collection.** This collection is unrivalled outside Greece (see intro, p98). June 11-Sept 18. **The Japanese Print since 1900: old dreams & new visions.** 20th-century Japanese graphic art. June 23-Sept 11.

#### British Library exhibitions:

**Thai Illustrated Manuscripts.** 18th- & 19th-century manuscript painting, based on the discriminating collection formed by a British administrator, Captain James Low. Until June 30. **Karl Marx 1818-83.** For 30 years Marx used the British Museum Reading Room. This is a centenary exhibition of books & letters. Until June 12. **Mirror of the World.** Mid-16th- to mid-19th-century maps, atlases & globes acquired by the Library during the past 15 years. Until Oct 17.

#### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Traditional Crafts from Pakistan for Contemporary Living.** Tapestries, block prints, shawls & embroideries. June 1-26. **Henry Tayali.** An exhibition of prints by this Zambian artist, depicting the suffering of his people. Until June 12. **Games Children Play.** Toys from the Commonwealth, especially Africa & the Caribbean, including wire buses, cars, trucks & planes. Until Aug 14.

#### HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Navajo Weaving 1850-1980.** The Indian weavings from the American south-west. Until Aug 31.

#### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (736 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Shipbuilding on the Clyde.** Panels painted by Stanley Spencer during the Second World War. Until June 26. **Bomber.** A photographic exhibition on the role of the strategic bomber in 20th-century warfare. Until early 1984. **Animals in Warfare.** The military use of animals & birds. Until Feb 25, 1984.

#### LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **London Transport Golden Jubilee Exhibition.** Until Nov 27. £1.80, children 90p, family ticket £4.40 (2 adults + 2 children/students/OAPs).

#### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat

together with other contemporary examples & related material. Throughout June

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. The Museum's new **Dress Collection** opens on June 8, presented in terms of fabric, cut & style. The current temporary exhibitions are: **Pattern & Design 1480-1980: designs for the decorative arts.** The displays show the original designs as well as the finished objects. Coffee-pots to silk petticoats, mugs to painted glass. Until July 3. **Japanese Ceramics Today.** Works from the great collection formed by Mrs Tomo Kikuchi (see intro p98). Until July 17. **Felix H. Man: a 90th-birthday tribute.** A celebration of the achievements of one of the greatest photo-journalists, who worked in Germany until 1934 & afterwards for *Picture Post* in England. Until July 24. **The Art of Photography: a guide to early photographic processes, 1840-1914.** Masterpieces of early photography, with explanations of the technical processes involved. Until Aug 28. **Tip of the iceberg.** A changing selection from the Museum's collection of 16th to 20th-century prints & drawings. Until October there are displays of Netherlandish drawings from 1540 to the early 17th-century, topographical pictures & watercolours & prints by avant-garde British artists of the 1930s.

#### Out of town

#### ACTON SCOTT WORKING FARM MUSEUM

Wenlock Lodge, Acton Scott, nr Church Stretton, Shropshire (069 46 306). Mon-Sat 10am-5pm, Sun 10am-6pm. The farm is worked as it would have been in the 19th century using shire horses & skilled manpower. Rare breeds of cows, sheep, pigs & poultry are kept. £1, children 50p.

#### AVONCROFT MUSEUM OF BUILDINGS

Stoke Heath, Bromsgrove, Hereford & Worcs (0527 31363). Daily 10.30am-5.30pm. The latest building to have been re-erected on the site is a 1946 pre-fab but there is also an 18th-century cockpit, a late 15th-century half-timbered merchant's house, a chainshop where a chainmaker can sometimes be seen at work & a working windmill. £1.20, OAPs 80p, children 65p.

#### JAMES COUNTRYSIDE MUSEUM

Bicton, East Budleigh, Devon (0395 68465). Daily 10am-6pm. Large collection ranging from domestic utensils to traction engines, 1800 to the present. Also within the 50 acres of Bicton Park are an arboretum, a transport museum, an exhibition about Sir Walter Raleigh & a working narrow gauge railway. £1.95, children £1.65.

#### NORFOLK RURAL LIFE MUSEUM

Gressenhall, East Dereham, Norfolk (0362 860563). Tues-Sat 10am-5pm, Sun 2-5.30pm. Objects illustrating rural life in Norfolk over the last 200 years. On June 5 the museum's sheep are shorn & the Mid-Norfolk Guild of Spinners & Dyers demonstrates all the skills involved in turning a fleece into a piece of cloth or a jumper. 50p, children 5p.

#### SOMERSET RURAL LIFE MUSEUM

Abbey Farm, Chilkwell St, Glastonbury, Somerset (0458 32903). Mon-Fri 10am-5pm, Sat, Sun 2-6pm. From June 16-July 11 there is a photographic exhibition of Somerset churches & hunky punks. Go on Thursday afternoons to watch butter-making or on June 12, 19 or 26 for folk dancing. 50p, OAPs & children 20p.

#### TUNBRIDGE WELLS ART GALLERY

Civic Centre, Mount Pleasant, Tunbridge Wells (0892 26121, ext 171). Mon-Fri 10am-5.30pm, Sat 9.30am-5pm. **The English in Line: A Cartoon Celebration.** An exhibition based on the collections of the University of Kent's Cartoon Studies Centre. June 24-July 19.

#### WATFORD MUSEUM

194 High St, Watford, Herts (92 26803). Mon-Sat 10am-5pm. **Timber-framed Buildings.** An exhibition showing their history & the techniques employed, & looking back nostalgically to old buildings in Watford's Lower High Street. June 18-July 9.

#### WEALD & DOWNLAND OPEN AIR MUSEUM

Singleton, Chichester, W Sussex (0243 63 348). Daily 11am-5pm. Special events in June include sheep-shearing on June 18 & demonstrations of corn-dolly making & flint knapping on June 26. £1.30, children 80p.



Jersey evening dress & hat designed in 1971 by Jean Muir: dress display at the V&A.

10am-5pm, Sun 2.30-6pm. **Afro-Portuguese Ivory.** Finishes this month, but continuing veteran exhibitions are: **Vasna: Inside an Indian Village; Hawaii; Turquoise Mosaics from Mexico; Art for Strangers; Thunderbird & Lightning** (the life of the Indians of north-east America 1600-1900).

#### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. **Centenary of the Royal Corps of Naval Constructors.** One of the Museum's large exhibitions, illustrating all the aspects of naval construction, with some beautiful models. Until Oct.

#### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. The Museum's new permanent exhibition of British natural history is now open, with photographs, models & specimens of more than 2,000 species of plants & creatures showing the seven main types of habitat to be found in Britain. **Carnivorous Plants.** How plants catch & digest insects. Nature at its most ingenious & most terrifying, with live examples. Until June 3. **Swedish Ecology.** Small display of photographs illustrating Sweden's ecological problems, including acid rain. June 15-July 15.

#### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Beads of Glass: Leeuwenhoek & the early microscope.** An Anglo-Dutch venture, to commemorate the achievements of the 17th-century discoverer of blood cells & bacteria. Leeuwenhoek's own microscopes are on display,

Felicity Lott: *Intermezzo* at Glyndebourne.

MICHAEL GELIOT returns to Covent Garden to supervise the revival of his striking production of *Taverner*, first mounted 11 years ago in sets by Ralph Koltai. Peter Maxwell Davies's opera is centred on the 16th-century composer John Taverner who, accused of heresy, was released on Cardinal Wolsey's intervention and later became an agent of Thomas Cromwell and a ruthless persecutor and destroyer of the monastic establishments. Taverner's own music is quoted in the score.

□ Glyndebourne revives John Cox's production of *Intermezzo*, the opera based on the domestic life of the composer, Richard Strauss, and his wife Pauline. It will again be sung in Andrew Porter's English translation, with Alan Titus and Felicity Lott as the sparring couple.

□ The first performances in modern times of *La Dori* by Pietro Antonio Cesti will be given by Musica nel Chiostro in a production by Graham Vick and conducted by Graeme Jenkins at Christ Church, Spitalfields, on June 15, 16 & 17 (box office 340 8321). Cesti was a contemporary of Cavalli and a leading member of the Venetian baroque school.

## Review

Two high points of the ENO season have been the stirring revival of Prokofiev's epic opera *War & Peace*, now followed by a new staging of *The Gambler* which is contrastingly compact & concentrated. David Pountney's production not only emphasized these qualities it also, with the help of Maria Björnson's single set which doubled as park, club, hotel & casino, focused on the work's feverish pace as one character after another is destroyed by the obsession which reigns in Roulettenburg. Without pause for melodic development, the music hurtles towards its hysterical climax in which Alexej breaks the bank at the casino and finally succumbs to the lure of the tables. Christian Badea skilfully wound up the musical tension and there was a compelling portrayal of Alexej from Graham Clark.

Jonathan Miller's production of *Fidelio* for Kent Opera, seen at Sadler's Wells, was rather self-effacing after the Germanic versions given elsewhere. It made no political points but, more important, placed no barriers between audience & music so that, under Roger Norrington's persuasive baton, its own moving message could not be missed. Teresa Cahill's earnest, vulnerable Leonore glowed with inner strength, though the heroic passages taxed her, while David Johnston's powerful, intense Florestan hinted at both vocal and spiritual reserves.

The Royal Opera is to be congratulated for reviving Verdi's *Don Carlos* for the first time in the original French and the conductor, Bernard Haitink, for the superb orchestral playing of the fullest version ever performed here of this monumental score.

## ROYAL OPERA

Covent Garden, WC2 (240 1066, cc836 6903). *Don Giovanni*, conductor Reuter, with Samuel Ramey as Giovanni, Stafford Dean as Leporello, Rosalind Plowright as Anna, Kiri te Kanawa/ Judith Beckman as Elvira. June 2, 4, 6, 9, 11.

*Faust*, conductor Dutoit, with Alfredo Kraus as Faust, Evgeny Nesterenko as Méphistophélès, Valerie Masterson as Marguerite, Sally Burgess as Siebel. June 7, 10, 13, 15, 18, 21.

*Fidelio*, conductor C. Davis, with Linda Esther Gray as Leonore, Jon Vickers as Florestan, Fritz Hübner as Rocco. June 14, 17, 20, 24, 27, 30.

*Macbeth*, conductor Downes, with Sherrill Milnes as Macbeth, Robert Lloyd as Banquo, Grace Bumbry as Lady Macbeth. June 22, 25.

*Taverner*, conductor Downes, with Ragnar Ulung as John Taverner, Raimund Herinx as the White Abbot, James Bowman as the Priest Conessor, Sarah Walker as Rose Parrowe. June 29.

## Out of town

**GLYNDEBOURNE FESTIVAL OPERA**  
Glyndebourne, Lewes, E Sussex (0273 812411). *Die Entführung aus dem Serail*, conductor Kuhn/Glover (June 22, 24, 26), with Elizabeth Pruitt as Constanze, Ryland Davies as Belmonte, Willard White as Osmin, Petros Evangelides as Pedrillo, Lillian Watson as Blonde. June 1, 3, 5, 8, 10, 12, 16, 22, 24, 26.

*Idomeneo*, conductor Haitink, with Philip Langridge as Idomeneo, Margaret Marshall/Yvonne Kenny (June 2, 4) as Ila, Jerry Hadley as Idamante, Carol Vaness as Electra, Thomas Hemsley as Arbace. June 2, 4, 9, 11, 14, 18, 23, 27, 29.

*Intermezzo*, conductor Kuhn, with Felicity Lott as Christine, Alan Titus as Robert Storach, Elizabeth Gale as Anna, Ian Caley as Baron Lummer. June 17, 19, 25.

**ENGLISH NATIONAL OPERA**  
Theatre Royal, Plymouth (0752 669595, cc 0752

267222).

*Rigoletto*, *Carmen*, *Die Fledermaus*, *The Magic Flute*. May 25-June 11.

## OPERA NORTH

*Beatrice & Benedict*, *Der Freischütz*, *The Elixir of Love*.

Grand Theatre, Leeds (0532 459351, cc). May 23-June 4.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). June 7-11.

Theatre Royal, Norwich (0603 28205, cc). June 14-18.

Theatre Royal, York (0904 23568, cc). *Der Freischütz* excepted. June 21-25.

## WELSH NATIONAL OPERA

*Madam Butterfly*, *A Masked Ball*, *Carmen*.

Hippodrome, Bristol (0272 299444, cc 0272 213362). May 31-June 4.

Hippodrome, Birmingham (021-622 7486, cc). June 7-11.



FINE ART AUCTIONEERS &amp; VALUERS SINCE 1796

In association with International Marketing Consultants Ltd.

By direction of B. G. Thompson Esq

**The P. S. "Princess Elizabeth"**  
For sale by Tender on Monday 4 July



The Paddle Steamer "Princess Elizabeth" has had a fine career since her launch at Southampton in 1927. During the Second World War she rescued 1,763 troops from the beaches of Dunkirk. For twenty years after the War she was in regular passenger service on the South Coast. After her 'retirement' from active service in 1967 she was towed to new moorings at London Bridge and converted to a floating restaurant and conference centre. In 1978 she was modernised to high standards that reflect her distinguished past.

Viewing: By appointment. Illustrated brochure available on request.

Enquiries: Jeremy Collins F.S.V.A. Ext 322

7 Blenheim Street, New Bond Street, London W1Y 0AS. Tel: 01-629 6602

LONDON · NEW YORK · GENEVA

14 salerooms throughout the UK

Members of the Society of Fine Art Auctioneers

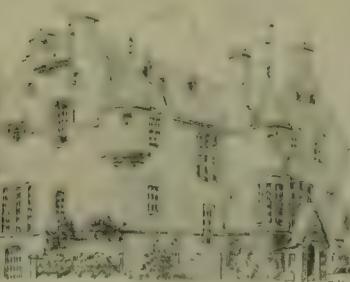
# Spend an unforgettable weekend lavishing yourselves for a tempting £53\*

A luxurious weekend at the Hyatt Carlton Tower for just £53 per night for two.\* A price which includes VAT, continental breakfast and an unforgettable experience.

\*A suite will be provided subject to availability, instead of a bedroom.

Hyatt Carlton Tower  
2, Cadogan Place, London SW1X 9PY Tel: 01-235 5411 Telex: 21944

**HYATT**  **CARLTON TOWER**



**CRINGLETIE HOUSE HOTEL**  
PEEBLES—SCOTLAND

Privately owned—personally run—in 28 acres—just 2 miles from Peebles and only 20 miles from Edinburgh. Lots to see and do or just relax in beautiful surroundings. Restaurant recommended by Egon Ronay and others. Fully licensed. B.T.A. commended

Also superior self-catering wing to sleep 7

Telephone Eddleston (072 13) 233  
Mr & Mrs Stanley Maguire



**Portsonachan Hotel**

Deep in the Western Highlands, yet easily accessible, this cosy Hotel nestles on the south side of Loch Awe. Ideal for most outdoor pursuits, or for simply relaxing, we offer superb cooking in comfortable surroundings.

Whether your interest is fishing, walking, boating or shooting, Christopher and Caroline Trotter will make sure that all your needs are catered for.

Christopher prepares a different menu daily, using the best of local produce in traditional recipes with a personal touch. Write or telephone for brochure, or to reserve accommodation.

Lochawende, by Dalmally, Argyll PA33 1BL  
Telephone Kilchrenan (086 63) 224  
Telexgrams: Hotel Portsonachan

## AN ENCHANTING ENGLISH EXPERIENCE

*Frensham Pond Hotel*

CHURT FARNHAM SURREY GU10 2QB  
TELEPHONE FRENSHAM (025125) 3175

- ★ Romantic lake side setting
- ★ Surrounded by National Trust park and woodland
- ★ Elegant and relaxing decor and furnishings
- ★ Professional and sincere service
- ★ Quality fresh English food and an extensive wine cellar
- ★ Special Weekend rates

CHARITY BEGINS AT HOME ON RICHMOND HILL.

where seriously disabled Ex-Service men and women find peace of mind and security.

Please help by donation or legacy.

THE ROYAL STAR AND GARTER HOME for Disabled Sailors, Soldiers and Airmen. Richmond Upon Thames, Surrey, TW10 6RR.

### SUMMER FUN CROQUET SETS From £9.95

JUNIOR SET: 3in mallets - £9.95  
GARDEN SET: lightweight 37in mallets, full size balls - £39.50  
STANDARD FULL SIZE SET: £49.50  
GRANGE SET: with octagonal ash shafts, in wooden chest - £79.50  
CHAMPIONSHIP SET: £186.00  
Prices include carriage. All sets contain 4 hardwood mallets, 4 balls, 6 hoops, a winning post and rules. And they are all made in Britain. Superb and unbeatable value. Let us send you a set so you can see how good they are. Within 7 days of receiving it either send us a cheque or return the set and owe us nothing. Alternatively, write or phone for a leaflet.  
**GOLDEN DAYS LTD.**, Clare Road, Kirby Cross, Frinton-on-Sea, Essex CO13 0LX. (025 56) 3636



## BRIEFING

### BALLET

URSULA ROBERTSHAW



The London Festival Ballet: dancing *The Seasons* (Spring).

Two LONDON PREMIERES are included in London Festival Ballet's season at the London Coliseum: Ronald Hynd's *The Seasons*, set to music by Glazunov, and Ben Stevenson's *Four Last Songs*, first produced for the Houston Ballet, with music by Richard Strauss. Stevenson's revived *Cinderella* also has its first London showing.

□ The Houston Ballet makes its British débüt this month, first at the Birmingham Hippodrome (June 13-18), then at Sadler's Wells (June 20-July 2), with a final week in Manchester at the beginning of July. The attractive repertory includes a full-length *Peer Gynt* by the company's director, Ben Stevenson, with sets by Peter Farmer, Tetley's *Daphnis and Chloe*, and Jiri Kylian's *Symphony in D*.

□ Ninette de Valois's 85th birthday is honoured with a royal gala at Sadler's Wells on June 5 when a host of dancers gather to do her reverence. They include Haydée and Cragun, Evdokimova, Schaufuss, Sibley, Sleep. Guest of honour will be the Duchess of Gloucester.

□ Wednesday nights are likely to be stay-in nights for dance fans, as C4's dance season continues with Nederlands Dans Theater's *Sinfonietta*, by Kylian; LCDT's *Troy Game* and Ballet Rambert's *Ghost Dances* on the same evening; Second Stride's *Plain Song* and *Carnival*; and, to end the season with a bang, Twyla Tharp's *Dance Scrapbook 1965-82*—a retrospective. See p94 for details.

#### BALLET GULBENKIAN

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Works by Falco, Lubovitch, van Manen, Béjart &

Portuguese choreographers. June 7-11.

#### HOUSTON BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Three programmes (see intro). June 20-July 2.

#### LONDON CONTEMPORARY DANCE THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

*Dances of Love & Death*. May 31-June 4.

#### LONDON FESTIVAL BALLET

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

*Romeo & Juliet*; *The Seasons*/*Sphinx*/*Petrouchka*; *Cinderella*; *Swan Lake*; *Dances from Napoli*/*Four Last Songs*/*Etudes*. See intro. May 24-June 25.

**ROYAL GALA** in honour of Ninette de Valois's 85th birthday (see intro).

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc). June 5.

#### Out of town

#### HOUSTON BALLET

Two programmes (see intro).

Hippodrome, Birmingham (021-622 7486). June 13-18.

#### NORTHERN BALLET THEATRE

The Orchard, Horne Gardens, Dartford, Kent (32 77331).

*Alice in Wonderland*, a new ballet with choreography by Rosemary Helliwell, music by Joseph Horovitz, in double bill with Prokofiev's *Faust Divertimento*. June 13-18.

#### SADLER'S WELLS ROYAL BALLET

The Big Top, Wyvern Barracks, Exeter (0392 211080, cc Ac, Bc).

*La file mal gardée*; *Night Moves*/new *Corder ballet*/*Raymonda Act III*; *Coppélia*; *Swan Lake*; *The Winter Play*/*Checkmate*/*La boutique fantasque*. June 6-25.

#### SCOTTISH BALLET

*Giselle*; *Vespi*/*Othello*/*Three Dances to Japanese Music*.

Theatre Royal, Glasgow (041 331 1234, cc). May 31-June 4.

Hippodrome, Bristol (0272 299444, cc A, Bc, AmEx 0272 213362). June 7-11.

#### THEATRE CHOREOGRAPHIQUE DE RENNES

First visit of contemporary dance group. Theatre Royal, Bath (0225 65065, 0225 63362). June 8.

**BRIEFING****HOTELS**

HILARY RUBINSTEIN



In former times no one would think of venturing to the West Country for a short holiday: the journey there and back, especially with the dreaded traffic jam on the Exeter bypass, was just too much trouble. But the M4/M5 route from London and the M6/M5 route from the Midlands have transformed the accessibility of these western reaches. Now you can cheerfully entertain the idea of a weekend visit, even to the Cornish toe. And there is no shortage of good hotels, ranging from jolly family establishments to lush country houses.

The **Budock Vean** is what Americans call a resort hotel. The building has been converted from an 18th-century manor, with modern extensions. It has 53 bedrooms, all with their own bathrooms, and 65 acres of grounds leading down to the Helford River. You need never leave the hotel grounds: from the private sandy foreshore you can go sailing, windsurfing and fishing. There is a nine-hole golf course. Indoors there are games rooms and a heated swimming pool. There are dancing and disco in high season and many other facilities. But most important, the place has a happy and friendly atmosphere: it is one of those hotels which attract plenty of regular guests.

Whimple is a hamlet in apple-orchard country 9 miles from Exeter. **Woodhayes**, situated on the edge of the village, is a modest Georgian country house with only six bedrooms, each with a bathroom. John Allan and Graham Hartley (the latter a former *Michelin Guide* inspector) offer unobtrusive attentiveness, nice details such as clean linen every day, excellent hot croissants and home-made jams for breakfast and an exceptional *table d'hôte* dinner. The hotel has 3 acres of grounds with arborium, gazebo, paddocks and fine views.

**Lamorna** is a peaceful, unspoilt fishing cove 6 miles from Penzance. There is not much in the way of sandy beach, just a little at low tide, but the 23-bedroomed **Lamorna Cove Hotel** has its own heated outdoor swimming pool, and there is a splendid beach near by at Sennen Cove. The hotel—partly an old chapel and partly a former quarryman's house with a modern extension—stands in 5 acres of grounds with glorious seaward views towards the Lizard. It is friendly and comfortable and welcomes children. All the bedrooms have baby-listening facilities, colour TV and bath or shower. There are excellent walks near by and the birdwatching is very good.

**Langley House** is a stylish Georgian building in the small country town of Wiveliscombe in Somerset, in the folds of the Brendon Hills—not a touristy area, though the Quantocks, Exmoor and Dartmoor are all within touring distance. The atmosphere is more that of a country house than of a hotel. There are eight bedrooms, only two with a bathroom; numerous reception rooms, log fires, a beamed, candle-lit dining room, 3 acres of landscaped garden and sta-

bling for eight horses. All manner of sporting activities are available in the area. Many of our correspondents write warmly of the excellent meals and careful service provided by Francis and Rosalind McCulloch.

**Looe** is an extremely pretty seaside resort, though crowded in high season. Daphne Henderson's **Klymiarven**, a handsome former manor, is five minutes from the coast up a steep hill. It has been a popular family hotel for many years. It has 3 acres of grounds, a heated swimming pool and glorious views across the harbour. Six of the 15 bedrooms have bathrooms and balconies overlooking the harbour, and all have baby-listening facilities. There are lounges, bars, a recreation room and discos sometimes.

**Chagford** in central Devon has several attractive hotels, among them the lush, expensive and much written about Gidleigh Park. A considerably more modest establishment is **Thornworthy House**, in a wonderfully peaceful setting 3 miles out of Chagford, down twisting lanes to the very edge of Dartmoor. Hardly a hotel, but rather more sophisticated than what is normally called a guest house, it has only four bedrooms, two with their own bathroom, and three others in a barn cottage, which are mainly used for self-catering. It has 2 acres of grounds with a tennis court, and the moor provides excellent walking and fishing country. Its appeal owes much to the personal attention which Peter and Daphne Jackson lavish on their guests.

□ **Budock Vean Hotel**, Budock Vean, nr Falmouth, Cornwall (0326 250288). Dinner, bed & breakfast from £32.

□ **Woodhayes**, Whimple, nr Exeter, Devon (0404 822237). Bed & breakfast £20. Dinner £12.50.

□ **Lamorna Cove Hotel**, Lamorna Cove, nr Penzance, Cornwall (0736 731411). Dinner, bed & breakfast £31.

□ **Langley House**, Langley Marsh, Wiveliscombe, Somerset (0984 23318). Bed & breakfast £16.10-£18.10. Four-course dinner £8.75, five-course dinner £12.50.

□ **Klymiarven Hotel**, Barbican Hill, East Looe, Cornwall (050 36 2333). Dinner, bed & breakfast from £19.50.

□ **Thornworthy House**, Chagford, Devon (064 733297). Dinner, bed & breakfast £20. The above terms are a person a day, sharing a double room, and include VAT and service except for Lamorna Cove Hotel and Klymiarven Hotel which do not make a service charge.

**Hilary Rubinstein** is the editor of the *Good Hotel Guide* which is published annually by the Consumers' Association/Hodder's, price £7.50. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Free-post, London W11 4BR.

**HOLBROOK HOUSE HOTEL**

Holbrook, Wincanton, Somerset



2 hours drive from London.

A genuine country house atmosphere—but a hotel in same ownership since 1946. Set in 15 acres of grounds in unspoilt Somerset countryside with many National Trust and other interesting attractions.

Hard and grass Tennis Courts, Squash Court, outdoor heated Swimming Pool (Summer only), Golf nearby at Sherborne or just relax . . . there is something for everyone.

Telephone now for brochure and tariff.  
(2 day special rate).  
WINCANTON (0963) 32377

An independent hotel with the personal touch.  
AA RAC Ashley Courtenay Egon Ronay

# Treslos Hotel

CONSTANTINE BAY  
Nr. PADSTOW  
CORNWALL

RAC \*\*\* AA  
Rosette & Merit Awards  
Egon Ronay Recommended



Overlooking Sea and Golf Course 45 Bedrooms all with private bathroom Indoor Heated Swimming Pool and Jacuzzi.



Write for Colour Brochure  
to Owner Managers  
Mr. & Mrs. I. L. Barlow  
or phone (0841) 520727

**Little Beach Hotel**

WOOLACOMBE, NORTH DEVON

Not yet another country house hotel—just all the comforts without smoky log fires and squeaky fourposter beds!

Formerly an Edwardian gentleman's seaside retreat now transformed into an hotel recommended by major hotel and food guides. Eight comfortable bedrooms with private bathroom—some with balcony. Bar, Sauna & Solarium. Situated on the unspoilt National Trust coast, with a superb view around the bay and three miles of golden sands. Perfect for swimming or walking from the hotel, or simply relaxing in the lounges and gazing out to sea.

Dinner, bed and breakfast from £17.75 to £23.50 including VAT, service, early morning tea & newspaper.

AA ★★ RAC.  
Tel: (0271) 870398

**THE ANTELOPE HOTEL**

SOUTH STREET  
DORCHESTER  
DORSET

2 STAR HOTEL  
SITUATED IN TOWN CENTRE

FULLY LICENSED  
20 BEDROOMS

FURTHER DETAILS  
PHONE  
0305 63001  
OR WRITE

**The Ultimate in Relaxation**

# Ashwick House



A Miniature  
Stately Home  
where Time Stands Still

Six Acres of Wood and Water Gardens with a Small  
Nature Reserve on the edge of Exmoor  
Six 5 Star Bedroom Suites  
A Cosy, Well Recommended A La Carte  
Dining Room

Nr Dulverton, TA22 9QD  
tel 0398-23868

**SOMERSET**

Small Hotel with the big  
reputation, near Wells  
and Glastonbury.

**BARGAIN BREAKS**  
from £16 incl.

per night with bathroom  
and excellent dinner.

**LONG HOUSE HOTEL**

PILTON BA4 4BP

Tel: Pilton (074 989) 283

**AN INVITATION**

PETER & JOYCE ALLCROFT  
request the pleasure of your company at their 18th  
century former Coaching Inn, situated in a peaceful  
valley, 2 miles from Looe. Excellent cuisine, using  
locally grown vegetables. Locally made bread a speciality.  
Licensed bar. Car parking. For further information  
reservations

**POLRAEN COUNTRY HOUSE**  
HOTEL  
SANDPLACE, LOOE  
CORNWALL PL13 1PJ  
Telephone: Looe 3956

A Warm Welcome Awaits You.

# Châteaubriand AT THE MAY FAIR HOTEL

Chef: Terry Crews

The Châteaubriand Restaurant at the May Fair is truly magnificent: a warmly panelled group of individual salons and alcoves furnished with French hand-carved chairs in the manner of a Provençale château.

Luncheon (in the region of £11 including starter, main course, dessert and coffee) includes Noisettes d'agneau poêlée à la menthe fraîche, (shallow fried best end of lamb served in the pan juices which have been reduced with white wine, shallots, parsley and chopped fresh mint) and Côte de veau Armenonville, (pan fried veal chop served with slices of aubergines, madeira sauce and morrels).



At dinner, Michel, the Châteaubriand Maître d'Hôtel, has some equally soignée suggestions: Salade d'homard Quimperloise, Escalope de saumon sauvage à la crème d'oïselles and Rosette d'agneau au beurre et romarin.

Recommended red and white house wines are La Cour Pavillon from Bordeaux.



**THE MAY FAIR HOTEL**  
Telephone: 01-629 7777



## Tour of Australia and New Zealand 1983 by the Prince and Princess of Wales and Prince William

Commemorating first official tour by the Prince of Wales and Prince William. Enamelled and silver plated. Ref F6 £3.95 plus 30p P&P.



Falkland Islands  
150th Anniversary 1833-1983

Official spoon commissioned by the Falkland Island Trading Co. to mark this important event. Available only from Port Stanley or us. Ref F5 £2.50 plus 30p P&P.

Still available: Falklands Victory spoon Ref F1 £2.50 plus 30p P&P.



The Raising of the Mary Rose

Superb engraving of King Henry's flagship marking its successful salvage. Ref F3 £2.50 plus 30p P&P.

We offer a specialized service of personalized anniversary spoons, handpainted portraits of pets, plus a wide range of spoons and display racks. Send for new catalogue if not already on our mailing list. All goods supplied on a money back if not satisfied basis. For prices of silver versions of above spoons or any other queries please phone Patsy on Southport (0704) 25945.

## Heritage Spoons

DEPT JLN.  
29 Tulketh Street,  
Southport,  
Merseyside. PR8 1AG

## First choice in JERSEY and GUERNSEY

For a memorable holiday in these lovely islands, Delrich Hotels offer a choice of three AA/RAC 4 star hotels.



**The Water's Edge Hotel**  
Bouley Bay, Jersey  
Tel: 0534 62777

Set in its own terraced gardens in a position of outstanding natural beauty on the shore of Bouley Bay.



**La Place Hotel**  
St Brelade, Jersey  
Tel: 0534 44261

The peaceful atmosphere of an old hostelry, coupled with modern luxury. Close to some of the most attractive bays.



**The Duke of Richmond Hotel**  
St Peter Port, Guernsey  
Tel: 0481 26221

Overlooking the charming town, with superb views towards the outlying islands.

Offering the best in comfort, cuisine and service, each hotel has attractive bars and lounges, swimming pool and sun patio. All rooms have bath, colour T.V. Write or phone the hotel, of your choice for full details and colour brochure.

BRIEFING

## RESTAURANTS

ALEX FINER



COVENT GARDEN and its surrounding area is nothing if not fashionable, a fact amply reflected by the 60 or 70 restaurants which now cluster in this 1980s gourmet riposte to Soho's seedy square mile. There is as wide a range of cuisine as of cocktails to be found here amid the boutiques and buskers. My personal roll of honour includes Ajimura (Japanese), Bertorilli's (Italian), Poon's (Chinese), Last Days of the Raj (Indian), Joe Allen (American), Palookaville (American, with jazz), Café des Amis du Vin (French) and Boulestin (expensive French).

My first visit to the *Interlude de Tabaillau* in Bow Street provided the month's gastronomic treat. What the restaurant lacks in space and ambience, Jean Louis Taillebaud makes up for with his food. The three-course lunch at £16.50 and the dinner at £21 include VAT, service, half a bottle of wine and coffee. The absence of hidden extras keeps the bill to proportions often exceeded by inferior establishments in the neighbourhood whose menus appear to offer better value but do not.

*Soupe de poissons* and *mousseline de faisand au citron* were the simplest starters, some of which require elucidation for all but the truly bilingual. The menu changes daily and is particularly strong on fish. The *panaché* of turbot, bass and salmon in an *homardine* sauce was sensational good and accompanied, on a side-plate, by a selection of vegetables. The cheese trolley was tempting but I chose the pear tart. A half of the Côte de Ventoux and a half of the Muscadet were quite acceptable although there is an extensive and expensive supplementary wine list. We restricted ourselves to an additional glass of sweet white Anjou at £1.90.

The *Grange* in King Street offers two-, three- and four-course menus at £11.50, £15.45 and £16.85. VAT, coffee and half a bottle of wine are included and you can convert the two-course menu into three with a dessert for an extra £1.40. The restaurant is spacious, comfortable and popular, so that it is advisable to book a week in advance. The cream cheese and chives on the table make an attractive nibble. But, while the atmosphere impressed, the £11.50 menu was less than exciting. The smoked eel with horseradish sauce was a more sensible choice than my own soft roes in white wine which were lost in a tepid, cloying sauce. The beef tongue with a cream and mustard sauce was suitably piquant, with capers; but the lamb Shrewsbury was pronounced gluey. Vegetables were plentiful and the coffee replenished liberally.

I had great culinary hopes of *Thomas de Quincey's* in Tavistock Street where, reputedly, its namesake wrote *Confessions of an English Opium Eater*. The décor is elegant and the menu ambitious with a wine list and selection of vintage Armagnacs to match. There was an inordinate wait for the first course, an elaborate skate in aspic garnished with mussels, lobster and oysters, further spoiled by being served too cold and in a distinctly gritty salad. My main course of turbot came with pastry moons and a mousse of fish, herbs and beef marrow served in a red wine sauce. The chef, Serge Fauvez, has an impeccable French pedigree but his menu is too complicated for its own good. It verged on the pretentious and the sorbet, served to clean the palate, is the restaurant's gimmick which, in my experience, simply ruins the taste of whatever wine you are drinking.

□ *Interlude de Tabaillau*, 7 Bow St, WC2 (379 6473). Mon-Fri noon-2pm, Mon-Sat 7-11.30pm. cc All. □ *The Grange*, 39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm. cc Am Ex. □ *Thomas de Quincey's*, 36 Tavistock St, WC2 (240 3773). Mon-Fri 12.30-2.30pm, 6-11.15pm, Sat 7-11.30pm. cc All.

## GOOD EATING GUIDE

Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

### Bertorelli's

44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm.

A second address for this thoroughly Italian family business, offering the same good value as at Charlotte Street in newer surroundings opposite the Opera House stage door. cc All ££.

### Boulestin

25 Southampton St, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

Plush surroundings and a pricey wine list in a deservedly famous venue. Classical French cuisine. cc All £££.

### Boyle's

53 Dorset St, W1 (487 4022). Mon-Sat 8am-11pm, Sun noon-10.30pm.

A new brasserie equipped with newspapers in a rack, 20 wines available by glass or bottle & a short, inexpensive menu. Full marks for the elegant smoked salmon & scrambled egg. cc A, Bc, DC £.

### Bubb's

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2pm, 6.45-9.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Must book. cc None ££.

### Café des Amis du Vin

Hanover Pl, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight. 3-6pm tea & light meals.

French bustle in a brasserie that knows its wine & cheeses particularly well. Some tables for two are annoyingly close but there is now an additional room upstairs for a more leisurely meal. cc All ££.

### Le Caprice

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erte posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented. cc All ££.

### Chalcot's Bistro

49 Chalcot Rd, NW1 (722 1956). Daily 12.30-3pm, 7-10pm.

Colin & Lynn Thompson have a reputation for fine food in intimate NW1 surroundings. Must book. cc A, Bc, DC ££.

### Chez Gerard

5 Charlotte St, W1 (636 4975). Sun-Fri 12.30-2.30pm, daily 6.30-11pm.

The chateaubriand or côte de boeuf are well worth sharing and it is fun to watch the chef salting a huge bowl of frites if you sit in the booths in the front room. cc A, Bc ££.

### Chez Solange

35 Cranbourne St, WC2 (836 0542). Mon-Sat noon-3.15pm, 5.30pm-12.15am.

Sophisticated French food a stone's throw from Leicester Square from the Rochons after 23 years in business. Live piano in the evenings. cc All ££.

### Dar Sor Stefano

16a Endell St, WC2 (836 7165). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Cosy, friendly Italian restaurant with shiny milk churns in the windows & decorated plates on the walls. Seafood pasta is good, copious & very fishy. cc A, AmEx ££.

### L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established French restaurant maintains a deserved reputation. cc AmEx, DC £££.

### La Famiglia

Langton St, SW10 (351 0761). Daily 12.30-2.45pm, 7.30-11.30pm.

Home-made pasta & attentive service have built a loyal clientele for this Italian restaurant in Fulham. cc All ££.

### Four Seasons

69 Barnsbury Rd, N1 (607 0857). Mon-Fri 12.30-2.30pm, Mon-Sat 7-11pm.

Intimate dining (outdoors if weather permits) for no more than 20. French cuisine worth tracking down to this Islington sidestreet. cc A, Bc ££.

### Fox & Anchor

115 Charterhouse St, EC1 (253 4838). Mon-Fri 6am-3pm.

Breakfast or lunch at this Smithfield pub/eaterie & you won't need dinner. Huge helpings of mixed grill, kippers, jellied eels & beef; excellent value. cc None £.

### Khan's Tandoori Restaurant

13/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees & electric service, the manager leading his troops by example. Mainline Indian food & good value. For the gregarious. cc All ££.

### Lal Quila

117 Tottenham Ct Rd, WC2 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in comfortable surroundings. Not a hint of flocked wallpaper. Strong on tandoori with a wide choice of cocktails, wine & lager. cc All ££.

### Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large & bustling source of gossip column stories. cc All ££.

### Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, 6-11.30pm, Sun 6-11.30pm.

This Bangladeshi co-operative deserves its reputation for fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. cc All £.

### Meridiana

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian in Fulham Road with a first-floor terrace overlooking the traffic. Good pasta & fish. cc All ££.

### Mirabelle

56 Curzon St, W1 (499 4636). Mon-Sat 1-2.15pm, 7-11pm.

Fine food & outstanding wine list. The £13.50 set lunch provides excellent value in this classy joint. cc All ££.

### Odin's

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. cc None £££.

### Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. cc All ££.

### Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight.

Delicious pizzas composed before your eyes. Fast, friendly, efficient service. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). cc None £.

### Le Routier

Camden Lock, Commercial Pl, NW1 (485 0360). Daily 12.30-2.30pm, 7-11pm.

Bistro food by Camden Lock. Jolly & informal. Eat on a quiet patio among longboats & Victorian warehouses if the sun shines. cc A, AmEx ££.

### Savoy River Room

Strand, WC2 (836 4343). Daily 12.30-2.30pm, Sun-Fri 7.30-11.30pm, Sat 6.30-11.30pm.

Hard to beat the smoked salmon, followed by beef from the trolley, at a table with a river view. cc All £££.

### Tante Claire

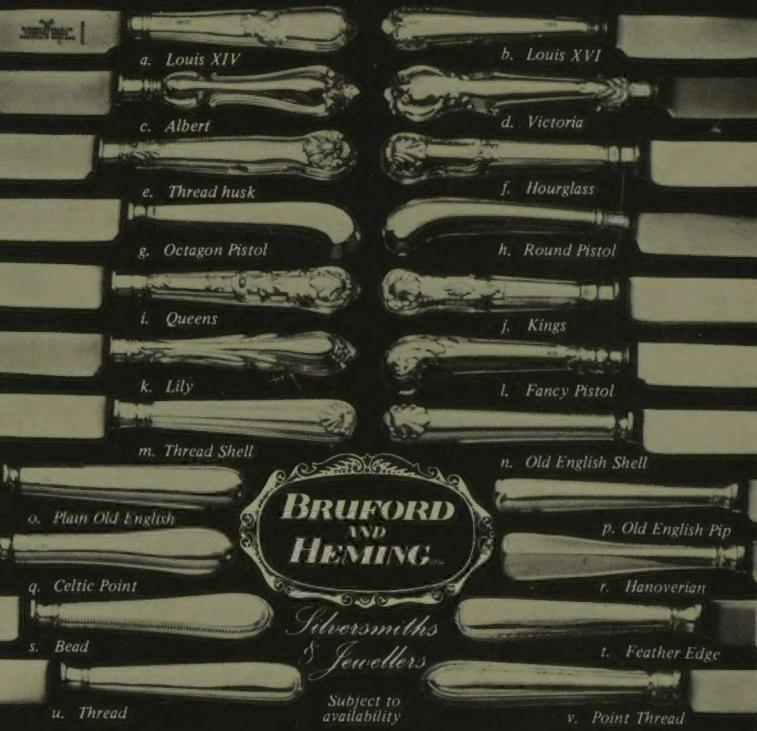
68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential up to several weeks ahead. cc AmEx £££.

## Do your knives match up?

Prices shown are for 12 table and 12 cheese knives. Lesser numbers pro rata. Handles are of hall marked silver, blades of stainless steel, which do not come apart in hot water and can be used in the dish washer. We also specialise in finding missing items, serving pieces and knives to match most patterns. Send for our free brochure showing sets of antique and modern cutlery.

Price includes postage, packing and insurance anywhere



a-b Table knives £460, Cheese knives £425 c-v Table knives £245, Cheese knives £225

Prices quoted are based on silver price at Sept. 10 1981

28 CONDUIT STREET LONDON W1R 9TA TEL: 01-629 4289 01-499 7644

## Park House

KNIGHTSBRIDGE

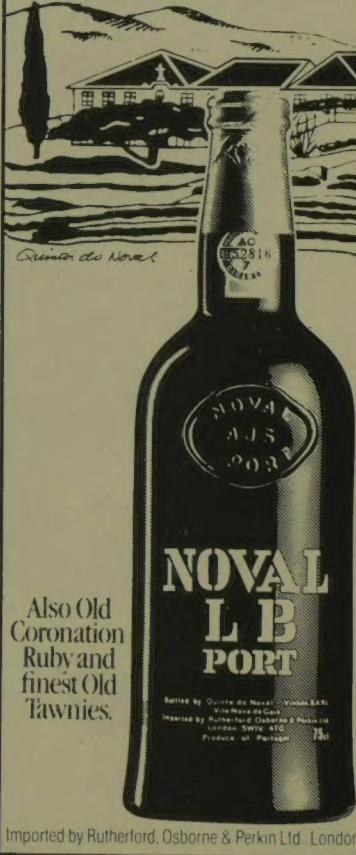
47, Egerton Gardens,  
London, S.W.3.

'A small gem of a hotel'

That description of Park House comes from the Egon Ronay organisation, Britain's leading hotel guide authority. It reflects the exceptional facilities on offer: beautifully appointed twin rooms with private bathrooms and colour T.V.; single rooms; self-catering facilities; lift; central heating and double glazing. Superbly situated. Remarkably low daily and weekly rates available.

Call 01-589 0715  
now for reservations

## THE STYLE IS VINTAGE BUT NOT THE PRICE



ST. GODRIC'S COLLEGE  
Secretarial Courses  
Language Training  
Business Studies  
Liberal Arts Course  
Resident and  
Day Students  
2 Arkwright Road,  
London NW3 6AD  
Telephone: 01-435 9831  
Telex: 25589

Imported by Rutherford, Osborne & Perkins Ltd, London SW1E 7JL  
Also Old Coronation Ruby and finest Old Tawnies.  
Quinta do Noval  
Vila Nova de Gaia  
Portugal  
Imported by Rutherford, Osborne & Perkins Ltd, London SW1E 7JL  
Portugal

## ANCESTRAL RESEARCH SERVICE

through expert investigation of genealogical documents will trace, prepare and present your family history.

Write for our free brochure.  
8 Meyrick Road, Stafford ST17 4DG,  
England. 0785-41253

### THE TIMES (1841-1975)

choose practically any date for a different birthday, anniversary gift.

Original issues  
£14.85 each

Telephone 0492-31195

## MARLBOROUGH

## HENRY MOORE

### 85th Birthday Exhibition

15 June - 13 August

Mon-Fri 10-5.30  
Sats 10-12.30

Fully illustrated  
catalogue  
available on  
request - £10.00

p. & p. Free U.K.  
£2.00 Europe  
\$3.20 U.S.A.

Marlborough Fine Art  
6 Albermarle Street  
London W1X 3HF  
Tel: 01-629 5161  
Telex: 266259

## BRIEFING

### OUT OF TOWN

ANGELA BIRD

PICKING YOUR OWN farm-fresh produce provides an enjoyable day out, and this month sees the start of the strawberry and gooseberry season. The National Farmers' Union, Knightsbridge, SW1, can provide a list of "pick-your-own" schemes at farms throughout the country, on receipt of an sae. Ring the farm before setting out, to check on current crops and prices, and leave enough time and energy at the end of the day for dealing with your crop, which may have deteriorated alarmingly by the following morning. The recently opened Farm Holiday Bureau at Stoneleigh, Kenilworth, Warwickshire, can supply information about 500 English farms offering dinner, bed and breakfast from £9 upwards. Again, send an sae, and state which area interests you.

□ Theatre staged out of doors includes a version of *A Midsummer Night's Dream* with Celtic style costumes by Theatre Set Up, whose summer tour starts at Forty Hall, Enfield, Middlesex (366 2244), on June 16, moving to Sudeley Castle near Cheltenham (0242 602308) on June 23 and 24, and then to Wallington Hall in Northumbria (067074 283) from June 28. *Antony and Cleopatra* opens at the Ludlow Festival on June 28 (see listings). On June 29 *Much Ado About Nothing* begins the season at Polesden Lacey in Surrey (31 57223).

□ Steam enthusiasts can take the Shakespeare Express from Paddington on June 5, 12, 19 or 26. At Didcot, a vintage steam locomotive takes over and draws the train via Oxford and Banbury to Stratford-upon-Avon, where travellers can spend five hours, before returning to Paddington. Details from the Great Western Society, Didcot, Oxfordshire.

□ It is a month for medieval markets and fairs, including those at Allington Castle, Kent (June 18), Alnwick in Northumberland (June 26-July 2), and the Welsh castles of Ruthin, near Denbigh (June 1), Conwy, near Llandudno (June 4), and Caerphilly, near Cardiff (June 18).

## EVENTS

June 1, 2, 10.30am-9pm. **Carpet of Flowers & Feast of Corpus Christi.** Local people lay patterns of flower-heads on a background of conifer branches, which runs the whole length of the nave; June 2, 5.30pm. Mass & procession. Arundel Cathedral, W Sussex.

June 2-5. **Rochester Dickens Festival.** A celebration of Charles Dickens, who used the surrounding area as the setting for some of his books. Events include conducted tours of the town, readings from Dickens' novels & a Victorian costume baby contest & "Fagin's phone-in" on Radio Medway. Information from Eastgate Cottage, High St, Rochester, Kent (0634 43666).

June 3, 7pm. **Robert Dover's Games.** Annual revival of traditional games of strength, including tug-of-war, greasy pole & shin-kicking; June 4, 1.45pm. **Scuttlebrook Wake.** A gentler celebration of summer with a procession, Morris dancers & a funfair. Chipping Campden, Glos.

June 4, 1-6pm. **World Custard Pie Championships.** 50 weirdly costumed teams struggle to score hits on their opponents' faces. The afternoon also includes children's skipping competitions & the Kent wellie-throwing championship. Coxheath, nr Maidstone, Kent.

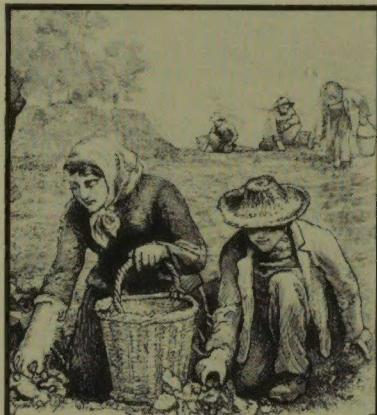
June 10, 6.45pm. **Summer Concert.** L'Ecole d'Orphée play baroque music in the formal setting of one of Parnham's magnificent rooms. Parnham House, Beaminster, Dorset (0308 862204). £12.50 includes sherry & buffet dinner.

June 10-26. **Aldeburgh Festival.** Performances of Britten's works include *The Turn of the Screw & War Requiem*, as well as music he wrote for films; Peter Pears makes a birthday choice of words & music on June 22; visiting artists include Murray Perahia, John Williams, Oliver Knussen, Norwich Cathedral Choir & the English Chamber Orchestra. Box office, High St, Aldeburgh, Suffolk (072885 3543, cc).

June 12, 10.30am. **International Birdman Rally.** Events start with a procession; at noon, the aspiring Icaruses begin to hurl themselves from the pier in an attempt to become airborne. Bognor Regis, W Sussex.

June 16, 7.30pm. **The Arts & Crafts Movement in the Cotswolds.** Talk by Mary Greensted of the Cheltenham Art Gallery & Museum. Parnham House. £3.50.

June 17, 8pm. **Fête Champêtre.** Bring a picnic & stroll around the grounds of the National Trust's 15th-century half-timbered hall. Rufford Old



Picking strawberries in 1899: see intro.

Hall, nr Ormskirk, Lancs. Box office 0704 33244. £2.50, children £1, family ticket £6.

June 17-22. **St Magnus Festival.** The Scottish Chamber Orchestra perform a new work for tenor & orchestra by Peter Maxwell Davies & a choral work by Geoffrey King. Kirkwall, Orkney. Details from Tourist Information Centre.

June 18-25. **Broadstairs Dickens Festival.** More Dickensiana including Victorian musical evenings, a Dickensian garden party & a stage production of *Oliver Twist*. Information from Lancaster House, Serene Pl, Broadstairs, Kent (0843 62853).

June 19, 10am. **Mountbatten Memorial Air Display.** Modern & historic military aircraft on view at a preserved Battle of Britain fighter station. Air display 2pm. Imperial War Museum, Duxford Airfield, Cambridge. £2.50, OAPs & children £1.50, car with all occupants £8. Airfield open to visitors daily 11am-5.30pm, £1.20 & 60p.

June 24-26. **Summer South-East Counties Antique Dealers' Fair.** The whole ground floor of the 18th-century mansion is filled with stalls showing pictures, jewelry, porcelain, & with particular emphasis on high-quality antique furniture. Goodwood House, nr Chichester, W Sussex.

Fri, Sat 11am-9pm, Sun until 6pm. £1.25, accompanied children free.

June 25, 12.30pm. **Blue Circle Challenge Match.** Thames sailing barges race 60 miles up the east

coast. Start off Clarendon Lawn, Gravesend, Kent; finish June 26, Pin Mill, Suffolk.

June 25. **Derbyshire Wells Dressing:** until June 30, Youlgreave, nr Bakewell; until July 2, Tideswell, nr Buxton; until July 3, Litton, nr Buxton.

June 25-July 10. **Ludlow Festival.** Shakespeare's *Antony & Cleopatra* is played in the castle ruins from June 28 to July 9. Other events include a film festival, recitals & a talk by Sir Ranulph Fiennes, leader of the Transglobe Expedition. Information from Ludlow Festival Society, Castle House, Ludlow, Salop (0584 2150).

June 26, 11am. **Recreation Kentwell 1569: Open Day.** Volunteers live for three weeks in a moated Tudor mansion, using the clothes, crafts & language of their 16th-century predecessors. Kentwell Hall, Long Melford, Suffolk. £4, children £3. The house, whose owners are restoring it, is open until June 25, Wed, Thurs, Sun 2-6pm. £1.65, children 85p.

June 28, 29. **14th Annual Welsh Antiques Fair.** Pre-1890 antiques, & an exhibition of work by local members of the Association of Artists & Designers in Wales. Members' Pavilion, Royal Welsh Showground, Builth Wells, Powys. Tues, 11am-8pm, Wed 11am-5pm. 75p, children 25p.

## GARDENS

**Abbots Ripton Hall.** Old-fashioned roses, herbaceous borders, grey border, 18th-century "wilderness", old orchard with rambling roses & clematis. Nr Huntingdon, Cambs. June 26, 2-6.30pm. 50p, accompanied children free.

**Badminton Gardens:** four gardens in the village open during one weekend: **Badminton House**, ornamental grounds with orangery; **The Dower House**, large formal garden, ornamental kitchen & herb gardens; **Essex House**, small garden, recently redesigned, with large cedars, roses, clematis & honeysuckle; **The Old Vicarage**, walled garden in picturesquely setting. Badminton, Avon. June 26, 2-6pm. £1 for the four gardens, children 10p. The Dower House & Essex House also open June 27, 2-6pm. 50p.

**Grantchester Gardens:** two gardens in the village immortalized by Rupert Brooke: **The Old Mill**, ½ acre garden beside the mill race; **The Old Vicarage**, informal 2½ acre garden with mulberry tree, wilderness leading to river bank with chestnut trees. Grantchester, nr Cambridge. June 19, 2-6pm. Approx 50p each.

**Lime Kiln Rosarium.** Old-established garden with Victorian & rare roses of many kinds, some unusually large. Claydon, nr Ipswich, Suffolk. Until July 15, daily 2-7pm. 50p, children 25p.

**Mottisfont Abbey.** Walled garden with collection of old-fashioned roses, landscaped grounds border the River Test, ancient spring. 12th-century priory with Rex Whistler room in *trompe l'oeil*. Mottisfont, nr Romsey, Hants. Grounds Tues-Sat 2.30-6pm. 90p, children 45p; house Wed, Sat 2.30-6pm. £1.20, 60p.

**Rodmaston Manor.** Topiary, hornbeam avenue, herbaceous borders, labour-saving garden, plants for sale. Nr Tetbury, Glos. Thurs & June 19, 2-6pm. 65p.

## ROYALTY

June 1. **The Princess of Wales** opens the new Preston Hospital, & visits the Joseph Arnold & Co factory in Accrington, Lancs.

June 1. **Princess Margaret** visits the Suffolk Agricultural Association's Show, Ipswich, Suffolk.

June 8, 9. **The Duke of Edinburgh**, Chancellor, visits the University of Cambridge, Cambridge.

June 9. **The Queen** visits the South of England Show, Ardingly, E Sussex.

June 11. **The Queen & the Duke of Edinburgh** attend a Service for the Order of the Garter. St George's Chapel, Windsor, Berks.

June 23. **Princess Anne**, Honorary Air Commodore, opens the new Advanced Technology Heracles Simulator. RAF Lyneham, Wilts.

June 25. **Princess Anne**, President of the Save the Children Fund, attends a fete & rally. Upton Country Park, Poole, Dorset.

June 29. **The Queen** opens the new premises of the Royal Society of Edinburgh to mark their Bicentenary, Edinburgh.

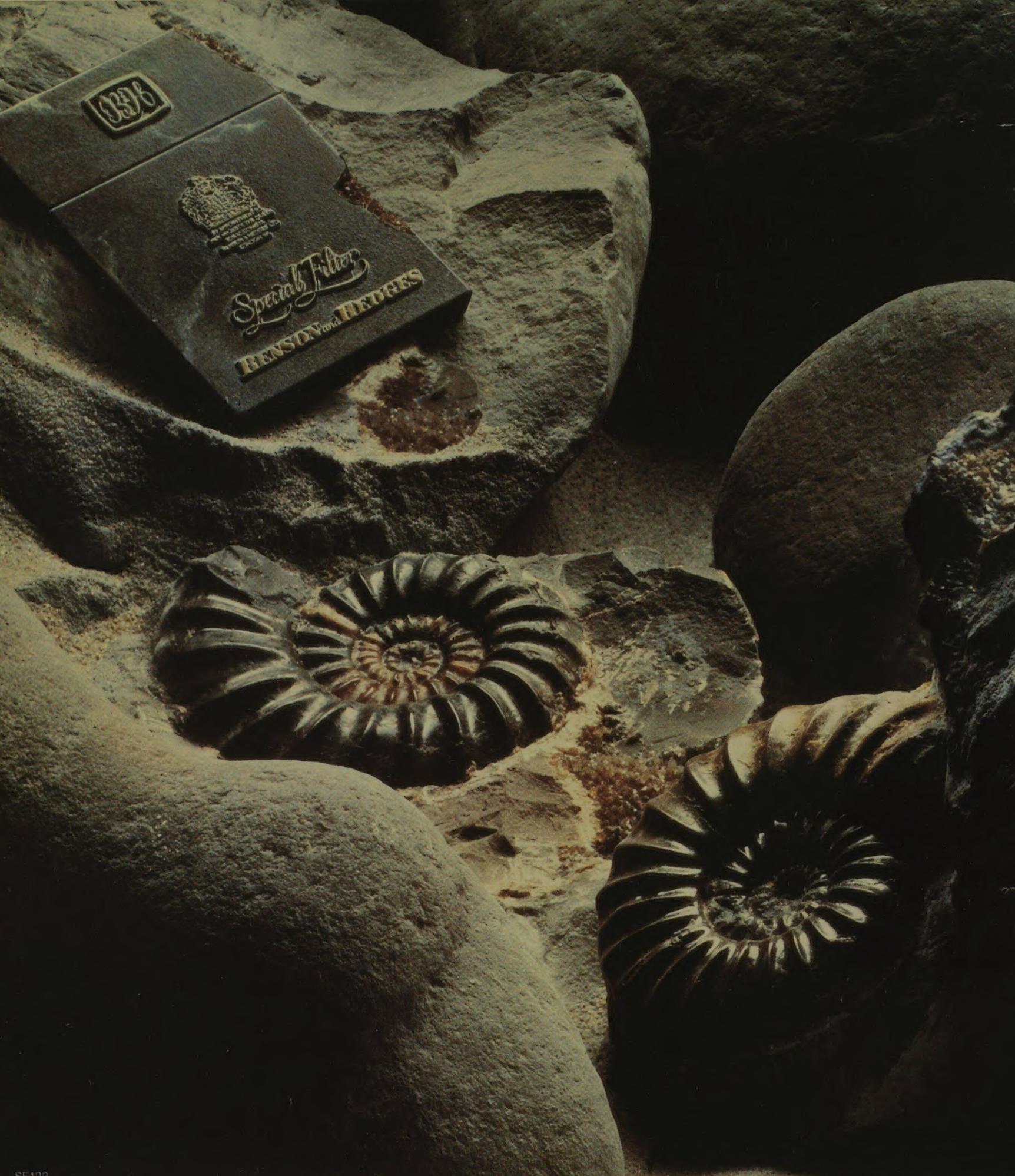
June 30. **The Queen** reviews the Royal Scots (the Royal Regiment) to mark their 350th Anniversary, Holyrood Park, Edinburgh.



# COURVOISIER

'The Cognac of Napoleon'





MIDDLE TAR As defined by H.M. Government

DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH